

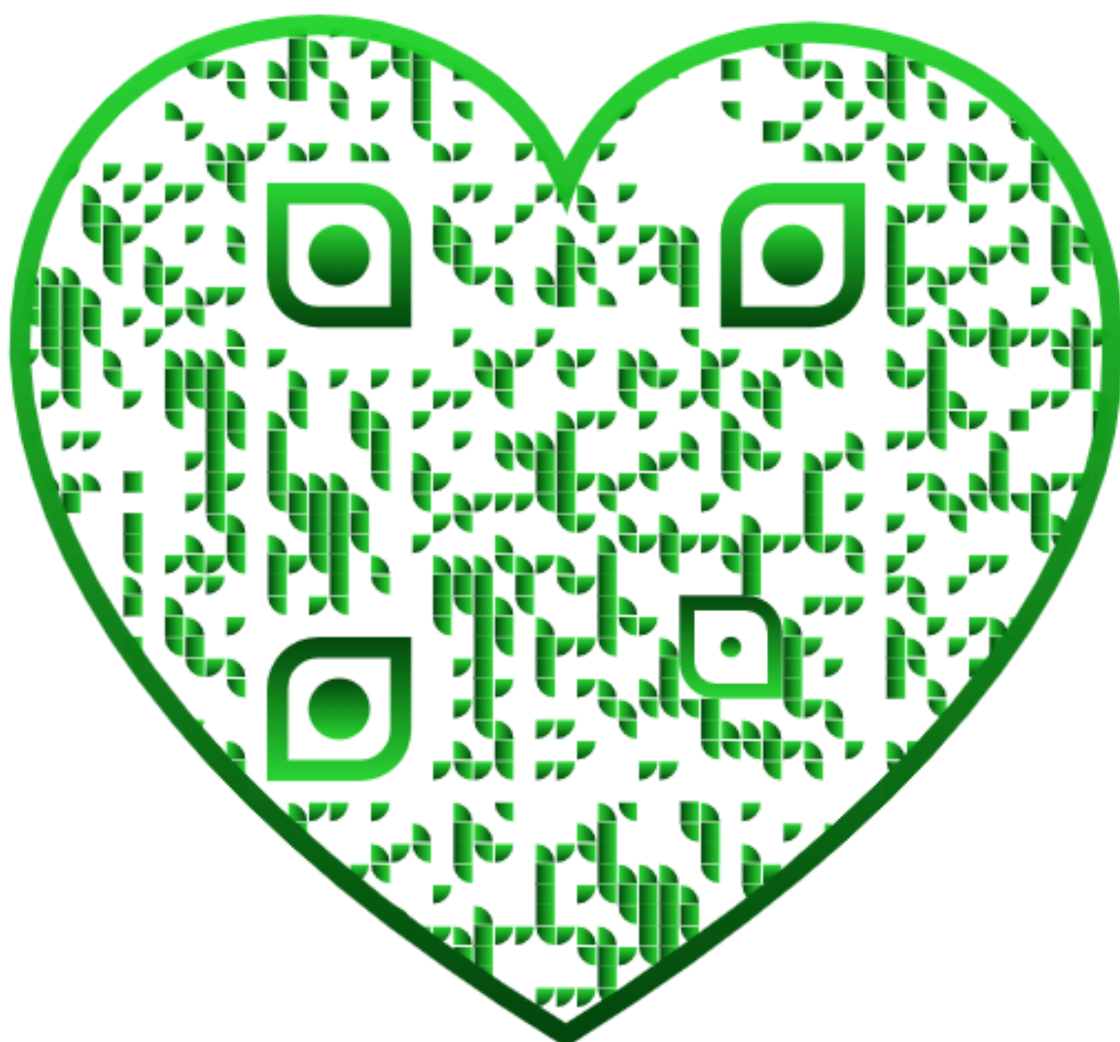
ISSUE #5 2025

ARTDOC

Photography Magazine



EXPRESSIVE AESTHETICS



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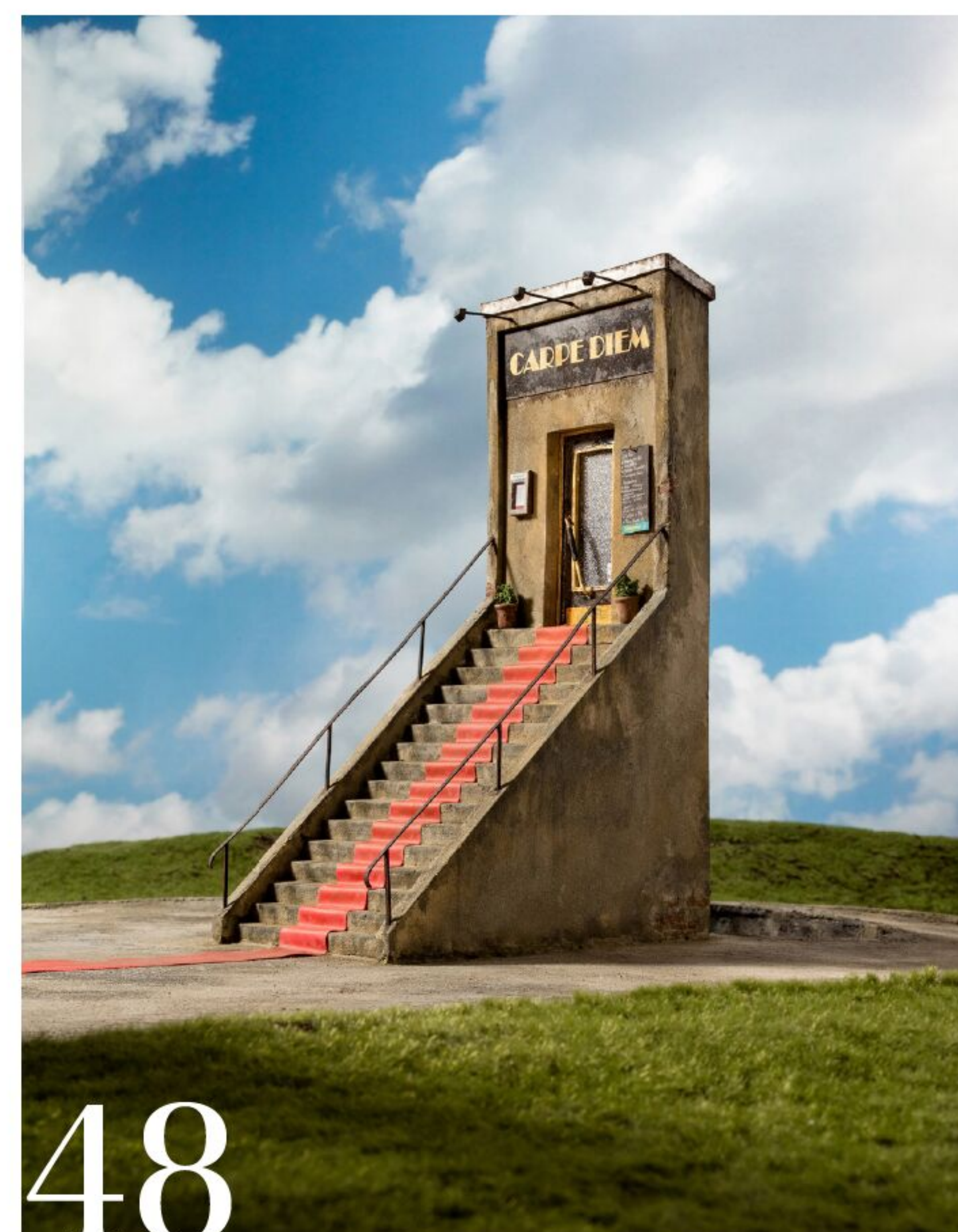
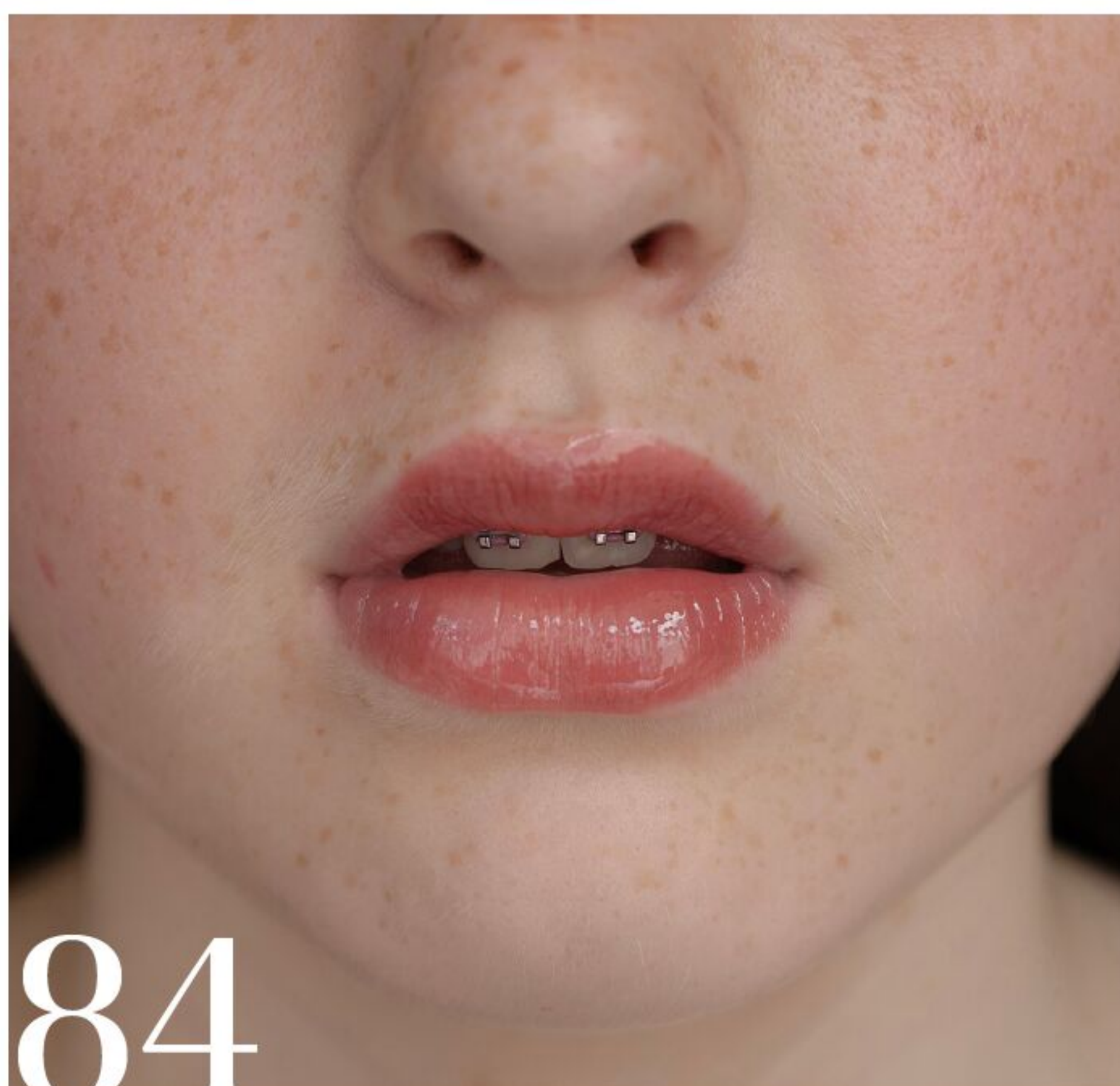
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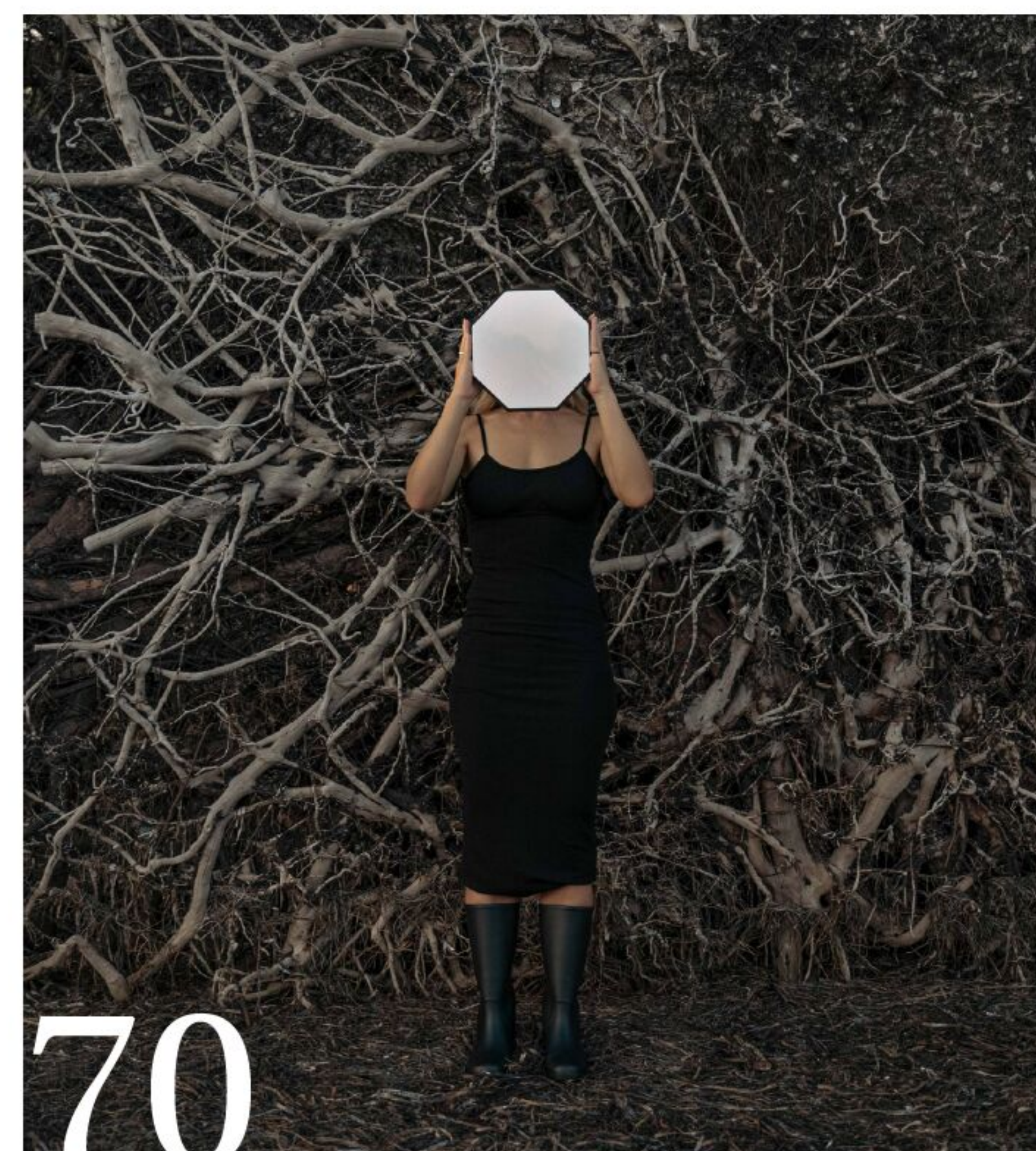
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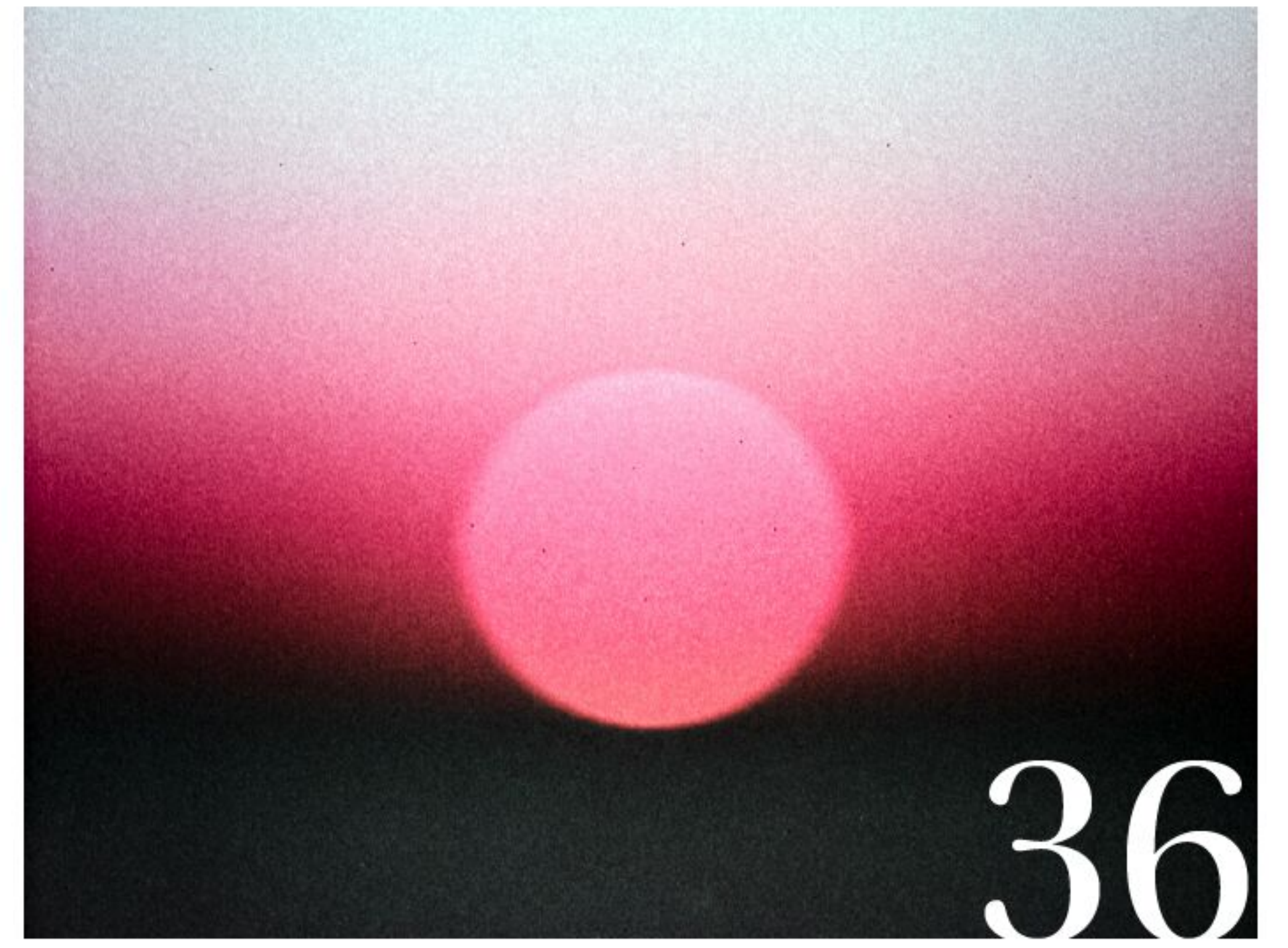
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We introduce the
contemporary meaning of
aesthetics: the expression
of our inner life.

- The Artdoc Team

Expressive Aesthetics

Showing Subjective Worlds

What does the word 'aesthetics' mean today? Does it refer to the beauty of the world or the beauty of art? Does it mean beauty at all, or does it relate to other aspects of our inner states? We introduce the contemporary meaning of aesthetics: the expression of our inner life, struggles, emotions, and the forms in which these are translated into the art of photography. The new aesthetics does not regard art merely as outer appearances of composition, lines, and colours, but involves the deeper hidden layers of meaning behind every photographic work. In this issue of Artdoc, we present photography as an exploration of expressive aesthetics, as the expression of our personal experience within the objective world, and as an emotional response to factual events. We showcase four significant portfolios, all connected to *Expressive Aesthetics*: as the reflection of subjective worlds.

Frank Kunert depicts the divide between our aspirations for a luxurious, comfortable existence and the often harsh, sometimes morbid reality. Hidden within his absurd scenes are high ambitions, daily setbacks, transience, and death. These scenes, drawn from the external world, serve as mirrors of the artist and simultaneously as windows into society.

Jingyi Zhang provides a meditative response to the chaos of contemporary life. She creates images

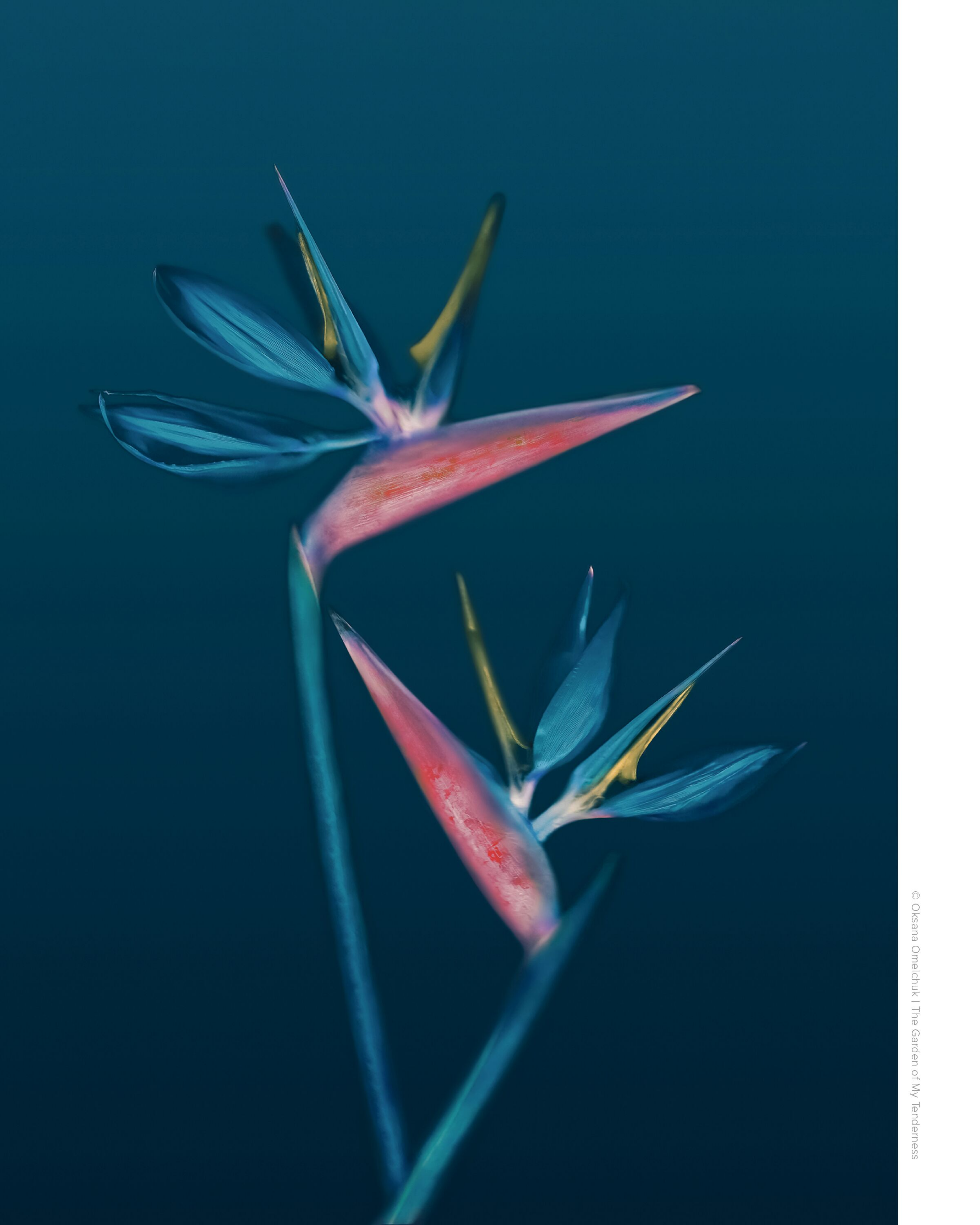
that remove distraction, exposing the quiet wisdom of nature beyond human interference. She contemplates the pace of modern life and our industrialised existence, seeking instead the simplicity and essence of the image. Her photographs become havens of stillness, offering a way to be sensitive.

Clair Robins transforms a year-long collaboration with her teenage daughter into an intimate study of love, distance, and the evolving bonds of family. She created a project born from affection and curiosity that developed into a nuanced exploration of identity and change. It became a mosaic of emotions and a record of mutual vulnerability.

Nataliia Hresko creates carefully arranged still life photographs that reflect her personal perspective on the war in Ukraine. Her work focuses on themes that echo her lived experience: the emotional inner world of a woman and mother, the displacement caused by war, and the urgent need to preserve identity in times of crisis.

We also feature the talents of Oksana Omelchuk, Olena Zubach, Justin Key, and Maureen Bond. In the exhibition *The Expressive Eye*, Artdoc showcases the work of creative photographers who demonstrate that photography is not only representation but also a way of shaping how we see, feel, and reflect on the world.

- The Artdoc Team



The Garden of My Tenderness

Oksana Omelchuk

In *The Garden of My Tenderness*, Oksana Omelchuk blurs the boundaries between photography and painting, crafting images where reality meets imagination. Using digital tools in place of brushes, she transforms everyday subjects into emotional landscapes layered with texture, memory, and feeling. Her process is deeply intuitive — a visual dialogue that captures the unseen poetry of the ordinary. By blending hand-drawn and photographic elements, Omelchuk redefines perception, inviting viewers into a world where vulnerability and beauty intertwine. *The Garden of My Tenderness* becomes both sanctuary and exploration — a contemplative space where emotion takes form and tenderness becomes a way of seeing.

“Art has been an integral part of my life for as long as I can remember. I began painting in early childhood and later discovered photography. Today, I combine both passions to create work at the intersection of fine art and photography. I am drawn to the space where reality dissolves into imagination. Instead of traditional brushes, I use digital tools to reinterpret the world I capture through my camera, painting it with the colours of my inner states. My creative process is intuitive and emotional. I often start with a photograph, layering it with digital textures, hand-drawn elements, or scanned materials to evoke a feeling rather than depict a scene. Through my work, I explore themes of memory, transformation, and perception. I focus on everyday subjects and infuse them with new meaning by shifting their context — seeking poetry in the overlooked and emotion in structure and form. For me, art is a dialogue with the world — a way to express what cannot be said in words, to connect beyond logic. It is a space where vulnerability, beauty, and mystery coexist.

About

Oksana Omelchuk is a visual artist and fine-art and architectural photographer based in Kyiv, Ukraine. She is a multiple award-winner in international photography competitions. Her art education includes the Kyiv School of Photography (Ukraine) and Form Photo Academy (Paris, France). A lifelong love of fine art, along with six years of study at art school, helps Oksana combine photography and art to create works that blur the line between reality and fantasy. Oksana's photographs have been featured in VOGUE Italia, Artdoc Photography Magazine, FotoNostrum Magazine, and the book 100 Contemporary Ukrainian Photographers, published by Form Paris in France. Her work has been exhibited in Ukraine, Spain, and France, and is held in private collections in Ukraine, France, and the United States.

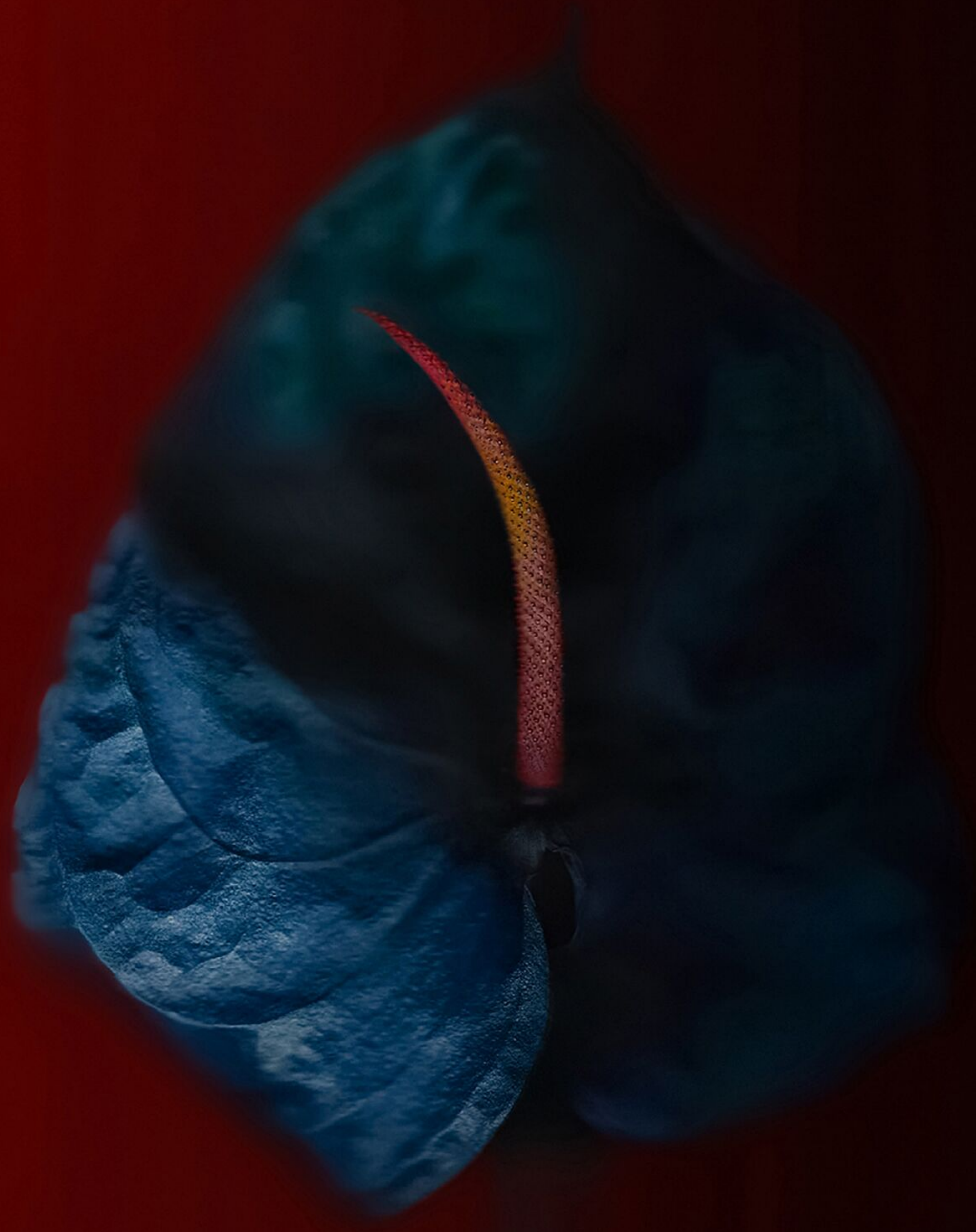
www.oksanaomelchuk.com





All images © Oksana Omelchuk | The Garden of My Tenderness





Loop

Marta Wojnarowska-Olszewska

“ This photographic series became an opportunity for me to delve into the elusive notion of adulthood — not as a fixed state, but as a continuous process of negotiation between expectation and experience. Through a sequence of self-reflective images, I turn the lens inward, observing the quiet tension between who I am and who I am supposed to be.

Society offers countless instructions on how to become a “responsible adult”, yet the emotional and psychological journey rarely follows a straight path. My work visualises this space of dissonance — the feeling of drifting between stages, of performing maturity while still searching for

its meaning. Each photograph captures a moment of uncertainty, irony, or tenderness — fragments of an inner dialogue about growth, identity, and the invisible rules that shape our sense of self. The images oscillate between constructed and documentary, between the personal and the universal, embracing imperfection as a form of honesty.

For me, photography becomes a tool for reflection — a way of mapping emotional landscapes that resist definition. Through this project, I seek to invite viewers to question the myth of the “fully formed adult” and to recognise the beauty in the process of becoming, rather than simply being.

About

Marta Wojnarowska-Olszewska is a photographer focusing on long-term projects. She develops her artistic language through dialogue with universal themes, approached through the lens of personal experience. She is a laureate of the ShowOFF Section at Krakow Photomonth (2024) and the 22nd Rybnik Foto Festival (2025). Her work has also been recognised in competitions such as the IPA Deeper Perspective (2023) and the 26th Julia Margaret Cameron Award (2025). Her photographs have been exhibited at, among others, the Centre of Contemporary Art in Toruń (2024), the Chłodna 20 Photography Centre in Warsaw (2024), and the Eastern Photography Festival in Lublin (2025).

More information









The Silent Language of Fragility

Nataliia Hresko

In the wake of war and displacement, Ukrainian photographer Nataliia Hresko has cultivated an artistic practice that bridges the delicate and the devastating. Rooted in still life yet deeply conceptual, her work transforms ordinary domestic objects into symbols of endurance, identity, and introspection. Her images—imbued with poetic restraint and visual harmony—speak of the invisible wounds of exile and the eternal pulse of resilience. “My artistic practice is fuelled by personal experience and deep introspection. Central themes include the internal emotional landscape of a woman and a mother, the profound experience of displacement caused by war, and the critical importance of identity in times of crisis.” Through this interplay of fragility and strength, Hresko constructs a visual world where aesthetics becomes a form of survival, and beauty—a quiet act of defiance.



Hresko's photography orbits around themes that mirror her lived experience: the internal emotional landscape of a woman and a mother, the displacement of war, and the urgent preservation of identity in crisis. These ideas, though deeply personal, echo collective anxieties shared by many Ukrainians whose sense of place has been violently fractured. "I am acutely aware of the world's fragility and strive to reflect this vulnerability in my work. The war in Ukraine is my personal bleeding wound. Although I do not explicitly feature combat, its profound and often silent influence is the pervasive subtext present across all my current projects."

Her still lifes are not mere arrangements of objects; they are repositories of memory and metaphor. Various household items have become silent witnesses to a disrupted domestic life. "My still lifes feature objects of a woman's everyday life: kitchen utensils, vases, various household items, books, and jewellery—elements that create comfort and pleasure," she notes. "Vegetables and fruits serve as elements that ground us, literally representing our sustenance for existence. Flowers—those elements that reach for the sun—embody beauty and our soul's inherent striving for development and perfection." In Hresko's compositions, these elements coalesce into what she calls *visual*

stories—each one a meditation on the tenuous equilibrium between beauty and threat, calm and chaos, home and exile.

The Poetics of the Everyday

Central to Hresko's practice is her ability to infuse the mundane with metaphysical resonance. Every photograph begins with a subtle, intuitive selection process. "My choice of objects for shooting is based on aesthetic principles. Sometimes the decisive factor is the form, sometimes the texture or the colour. However, there is always an unnoticeable yet essential connection between the objects. Each work is a visual story built around a specific theme."

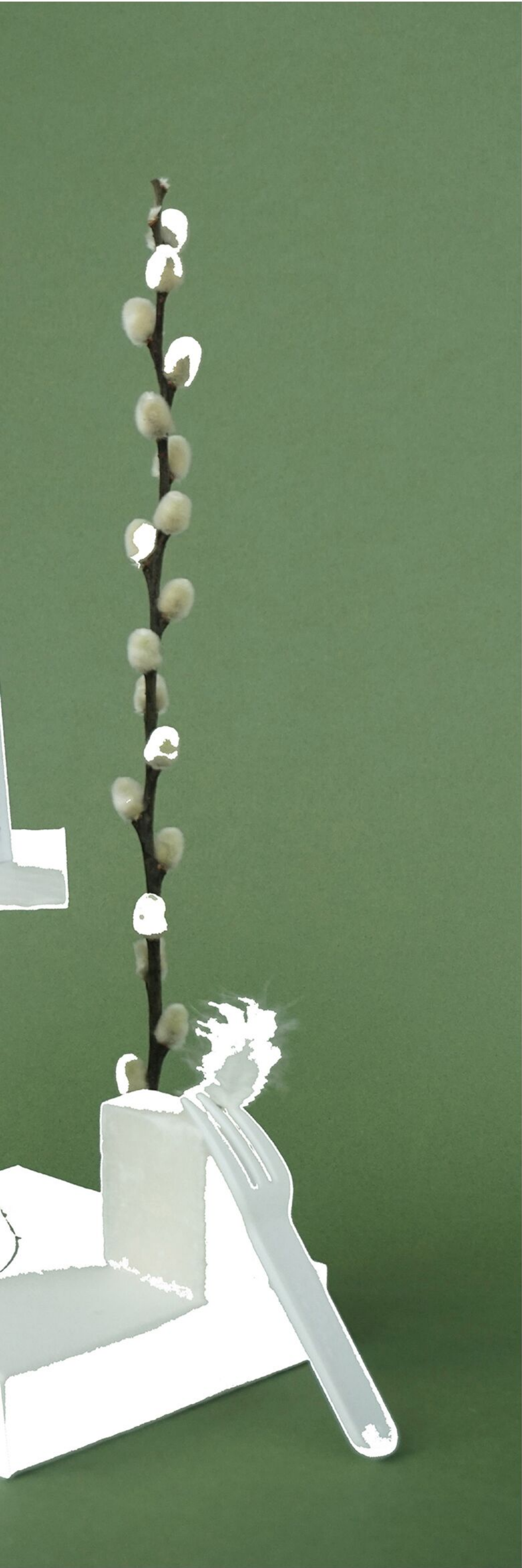
This sense of hidden connection is especially evident in her floral still lifes, where repetition and rhythm create a quiet, meditative sense of order. "It is precisely through the interactions of the chosen objects—via their forms, textures, or colours—and their combination in the composition that I tell new stories each time." There's a quiet insistence in the way she speaks about balance and cohesion—a philosophy that extends beyond her technique. In a world unmoored by war and displacement, her method becomes an act of restoration: arranging fragments until they make sense again.

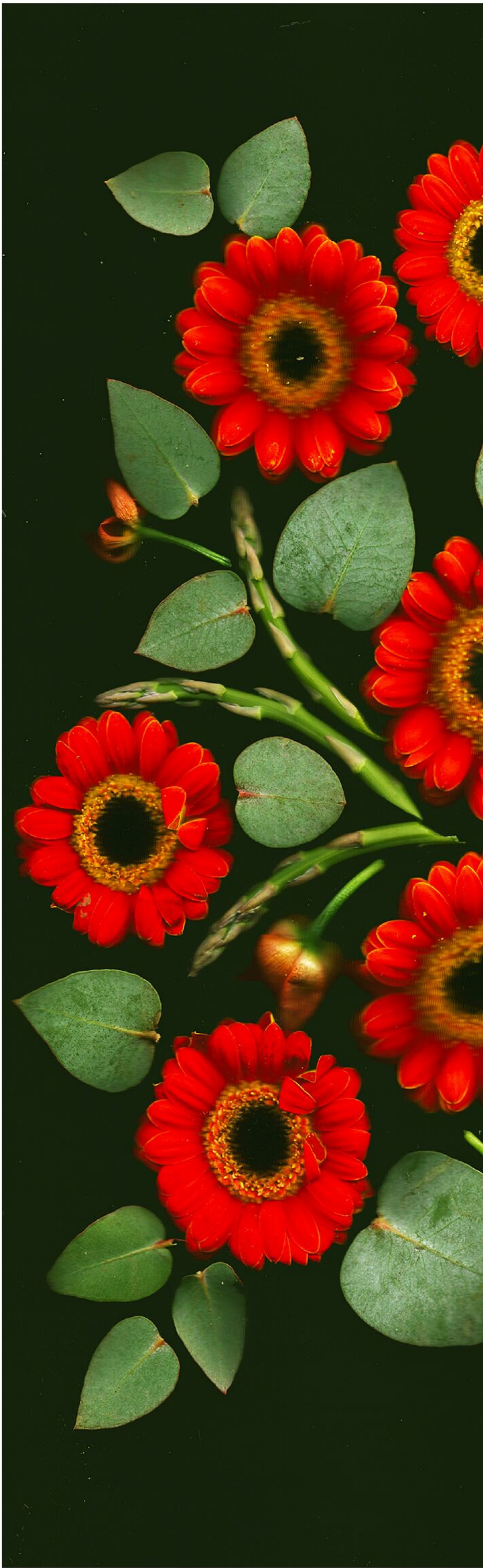


There is always an unnoticeable yet essential connection between the objects.



All images © Nataliia Hresko | Building a temporary home





All images © Nataliia Hresko | I collect flowers for life



Light, Colour, and Emotional Tone

The emotional atmosphere of Hresko's photography is one of reflective tension—beauty shadowed by unease and hope intertwined with loss. "My creative practice revolves around daily life. I vividly observe and share inspiring moments, yet I feel just as acutely the other side—the routines and imperfections of our existence. Therefore, when creating my still-life compositions, I always juxtapose beauty with something that poses a threat to it." This equilibrium between tenderness and tension defines her aesthetic. Even when confronting painful realities, she chooses to speak in the language of colour and light rather than in the language of despair. "I am an incurable optimist, and even when addressing complex issues, I communicate with the viewer through the language of colour, symbols, and flowers."

Her series of floral compositions, created during her temporary displacement abroad, emerges as both a homage and a lifeline. "It was born out of a love for naïve and decorative folk art and a desire to preserve the cultural code during my temporary displacement abroad due to the war." The influence of Metaphysical Painting artists also threads through her work, lending it a painterly stillness. "I am confident that this influence is distinctly legible in the emotional tone of my photographs, lending them a sense of silent introspection and timelessness."

Layers of Meaning and Symbolism

Hresko's images invite slow contemplation. They seduce through surface beauty, only to reveal deeper strata of symbolism beneath. "I believe the viewer initially perceives the aesthetically appealing objects, and then dives into the symbolic layer—noticing the connection between items, paying attention to colours, analysing, and decoding the symbols. My primary goal is to evoke curiosity, aesthetic pleasure, and deep contemplation. I want the viewer to be inspired by the beauty of life, to feel its fragility, and simultaneously to receive a message of resilience."

This engagement between viewer and artwork transforms her photographs into open conversations. In her floral still-life series, *I Collect Flowers for Life*, she has observed how aesthetic recognition leads to cultural rediscovery. “Viewers are first enchanted by the aesthetics, but then recognise the patterns inherent to folk culture. This recognition initiates a dialogue about the value of native, traditional art and the vital importance of its contemporary reinterpretation.” Her work thus operates as both a personal expression and a cultural mirror—an invitation to remember, reinterpret, and reclaim.

Nature, Garbage, and Transformation

Beyond the poetic still lifes, Hresko’s projects also confront environmental and societal issues. Her ongoing *Nature and Garbage* series juxtaposes the natural and the artificial, reflecting on humanity’s uneasy relationship with the environment. “I juxtapose natural elements with common household items and discarded materials. By combining organic and artificial elements, I hope to inspire deeper reflection on humanity’s role in creating a more sustainable relationship with the environment.”

Her subsequent projects continue this dialogue, deepening her exploration of transformation and environmental awareness. “I provoke thoughts about the legacy we, as contemporary people, will leave for future generations. In these works, waste becomes material for aesthetically pleasing compositions, where bright colours and the organic interaction of forms transform unwanted objects into focal points. Through this process, I invite the viewer to question the very notion of ‘garbage’ and to recognise that every object holds the potential for transformation and rebirth.”



© Nataliia Hresko | Trace in Nature - Plastic



© Nataliia Hresko | Garbage and Nature - Foil





© Nataliia Hresko | Garbage and Nature - Metal waste

Technique and Symbolic Craft

The formal elements of Hresko's work—light, colour, and composition—are not merely technical choices but expressions of philosophy. "Composition and colour are the primary elements of my visual language. Additionally, I frequently incorporate collage and non-traditional printing methods into my work, specifically scanography and cyanotype. These techniques significantly amplify the artistic statement, adding conceptual weight and providing a cleaner 'voice' to individual elements."

Her working method is tactile and deliberate. "I always arrange the objects in the composition so that they hold together organically, balancing one another. I do not make adjustments to the composition in post-editing. This is a profound symbolic element of my practice. I am convinced that seeking this natural equilibrium during the physical creation of the composition transmits a tangible sense of balance and harmony in the final photographic image." Equally central are her recurring motifs: the reinterpretation of Ukrainian floral ornament and folk art through modern processes. "I have translated traditional motifs of Ukrainian decorative painting into a new medium—photography, specifically scanography. Essentially, by drawing upon the collective memory of Ukrainian floral ornament, I reinterpret

the motifs and methods of traditional art as a life-affirming pillar and an act of aesthetic protest against the destruction in life."

Art as Cultural Memory

Hresko's practice is also an act of preservation—of memory, heritage, and collective identity. "I am delighted when my work evokes deep reflection, initiates conversations, and encourages discussion or action." Her series *Reflections on Memory*, exhibited at the Ukrainian Diaspora Museum in 2025, sparked dialogue about historical repression and the endurance of Ukrainian culture. "These works sparked a conversation about the times when the totalitarian Soviet regime sought to eliminate all things Ukrainian, including artists who dared to create in the national style. Despite oppression and repression, Ukrainians are reviving their culture. Crucially, this revival serves as a supportive element for resilience in the context of the current war." Her floral compositions act as vessels of cultural continuity. "Exhibition visitors recognised the patterns of traditional Ukrainian creativity within the floral compositions. This recognition provoked discussions about the importance of reviving Ukrainian culture and exploring new avenues for its development under contemporary conditions."

About

Nataliia Hresko is a Ukrainian fine-art photographer and graduate of the Kyiv School of Photography. Her work transforms everyday objects and floral motifs into poetic still lifes that explore emotion, introspection, and the fragile balance between humanity and nature. Hresko's photography has received multiple international awards, including Gold at the Prix de la Photographie Paris (PX3), the International Photo Awards (IPA), and the Tokyo International Foto Awards (TIFA). Her images have been exhibited internationally, including in Paris, Tokyo, Kyiv, and Barcelona, and are held in private collections across Europe.

www.natahresko.com





“

I want the viewer to be
inspired by the beauty of
life, to feel its fragility, and
simultaneously to receive
a message of resilience.

- Nataliia Hresko



New in the Gallery

Nataliia Hresko

Continue the journey through Nataliia Hresko's visual world in our online gallery — featuring an extended portfolio of her poetic still lifes and conceptual compositions.

Nataliia Hresko is a visual artist from Ukraine whose practice centres on the poetry of the everyday. Elements of domestic life and nature form the foundation of her work. Through carefully composed still lifes and miniature installations, she infuses familiar objects with symbolism and aesthetic depth. Her art explores emotional expression, the preservation of memory, and environmental awareness.

Drawing inspiration from both global and local artistic traditions, her imagery is rooted in metaphysical painting and Ukrainian creative heritage. Reinterpreting traditional forms to strengthen her artistic voice, she creates work that celebrates balance, resilience, and the quiet beauty of transformation.

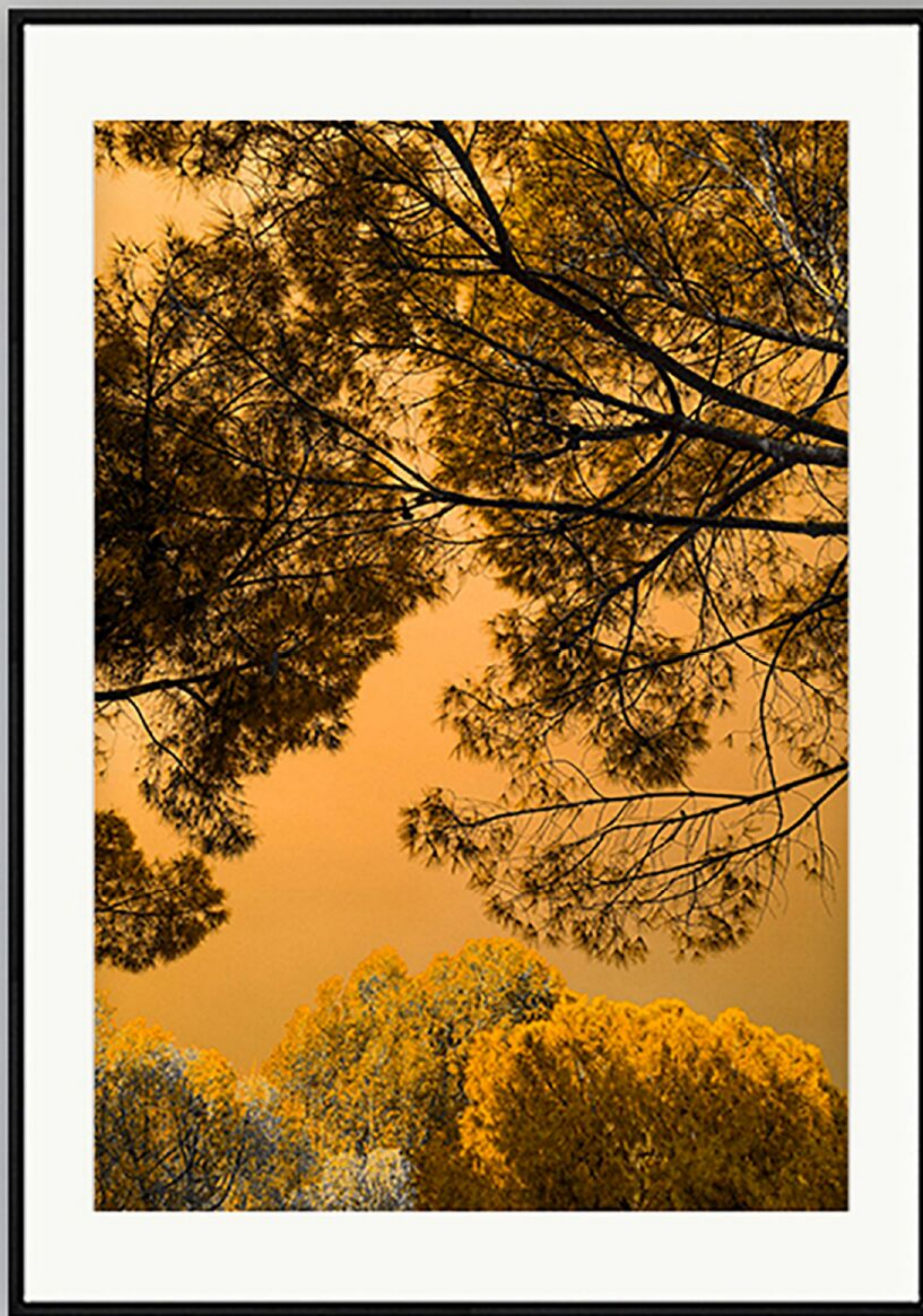
Each print is part of a certified Artdoc Gallery edition and accompanied by a certificate of authenticity, confirming its origin and provenance. Printed on Hahnemühle Bamboo, a museum-grade fine art paper, every piece is elegantly framed in a timeless wooden frame — available in white, black, or oak finishes — with a soft white border around the image.

Professionally assembled, fully framed, and carefully packaged, every print arrives ready to hang and ready to live with. From our online gallery to your home, each piece is prepared to take its place.

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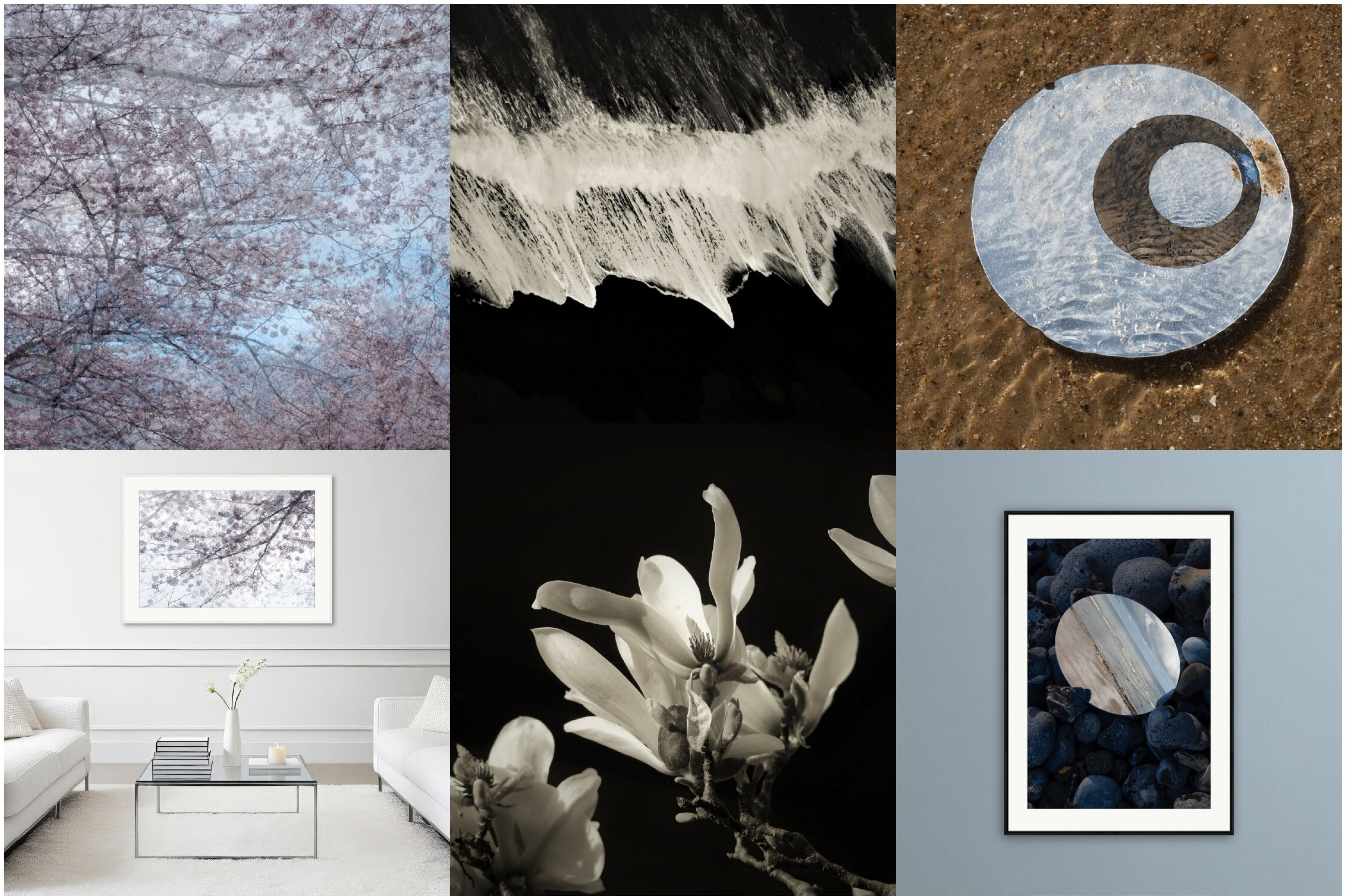
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Photography Gallery



DISCOVER FRAMED ART
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ARTDOC GALLERY — WHERE PHOTOGRAPHY BECOMES ART

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Artdoc Gallery is an online gallery dedicated to conceptual, experimental, and mixed-media art photography—spanning visual storytelling and artistic documentary. We present the work of both established and emerging photographers from around the world. Discover a curated collection that brings photography beyond the frame.

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Speculative Skies

Adela Gomez

“The periodic observation of the sky sparked in me a sudden curiosity about astronomy. As I began researching the subject, I found myself wondering how far the limits of perception could be pushed — how many possible skies might exist, and how light would behave within them. The photographs in this series aim to represent these *Speculative Skies*.

The choice of focal plane was critical for directing attention towards light, colour, and atmosphere, deliberately removing any reference to specific locations or landscape features beyond the horizon. Pointing the camera directly at the horizon — conventionally represented as a single straight line — here

becomes a reference to infinity. By shifting the focal plane, this horizon line thickens and distorts with the light, expanding the imagined possibilities of the infinite universe.

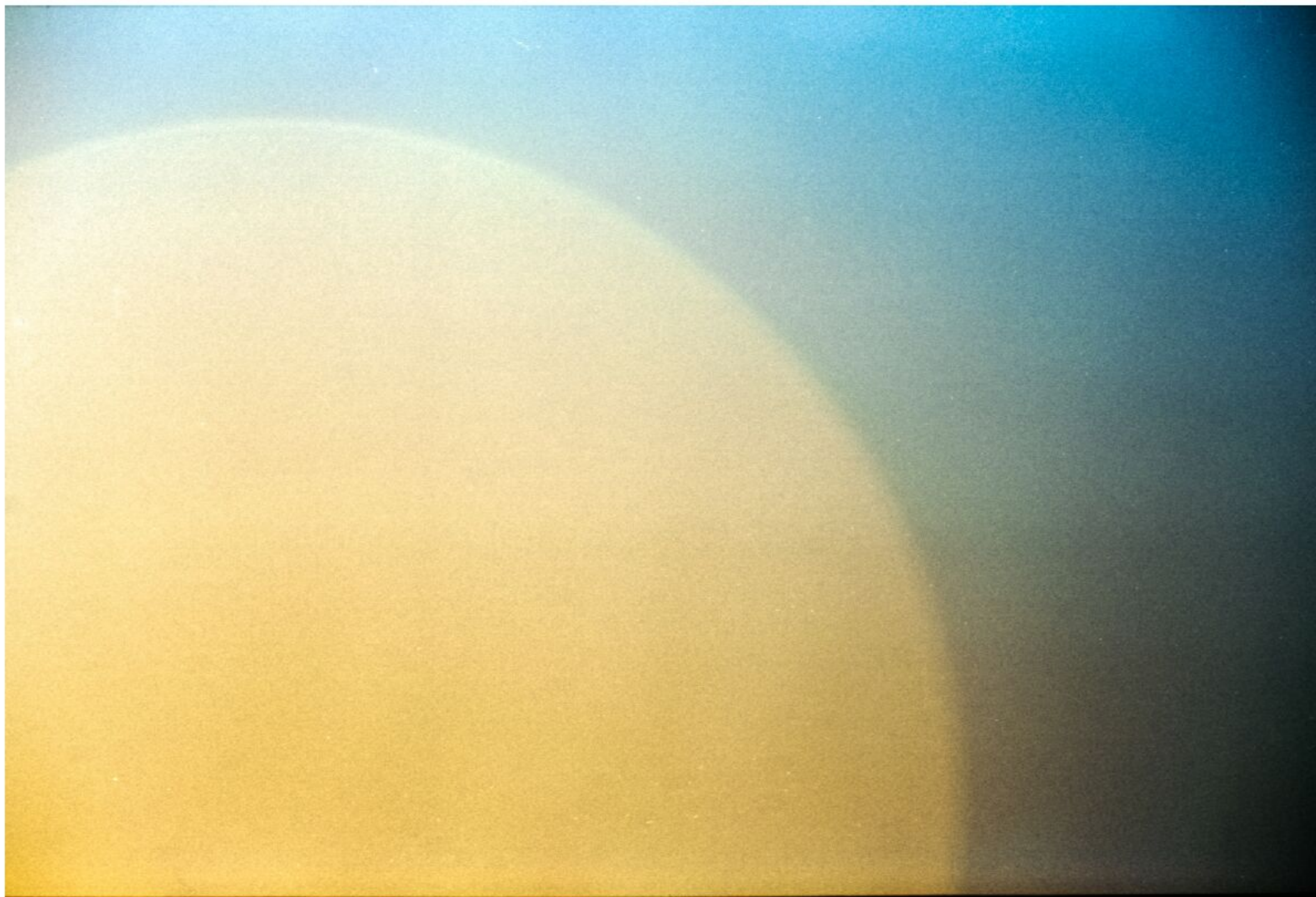
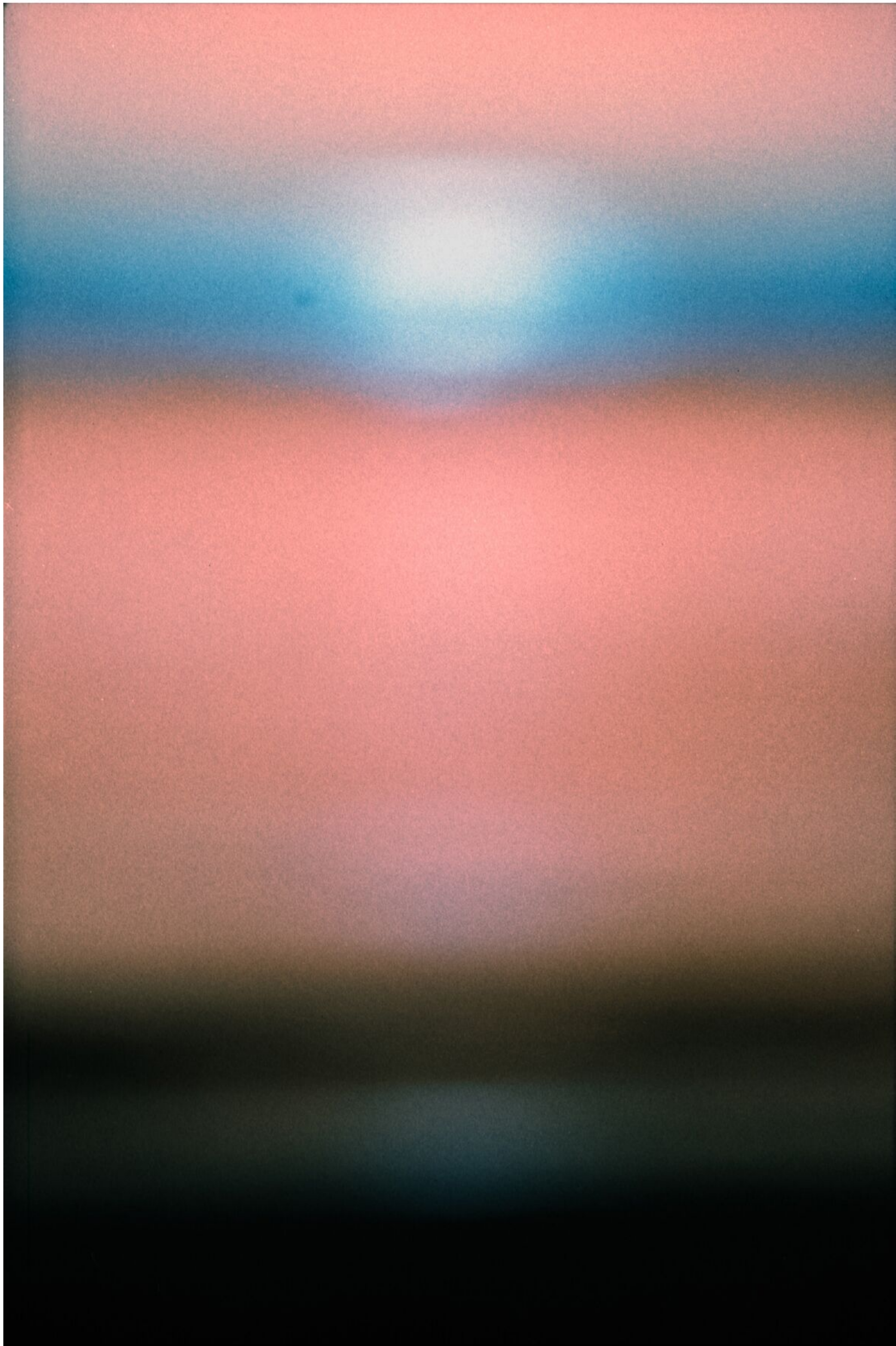
A variety of film stocks were chosen as the medium for this project, each selected to achieve a specific aesthetic in the creation of the *Speculative Skies*. The grain becomes more pronounced through the deliberate absence of sharp detail, creating a texture reminiscent of the stardust seen in space imagery. The colour shifts also highlight the subjective nature of both photography and human perception, demonstrating how the same subject, under similar conditions, can appear in countless different ways.

About

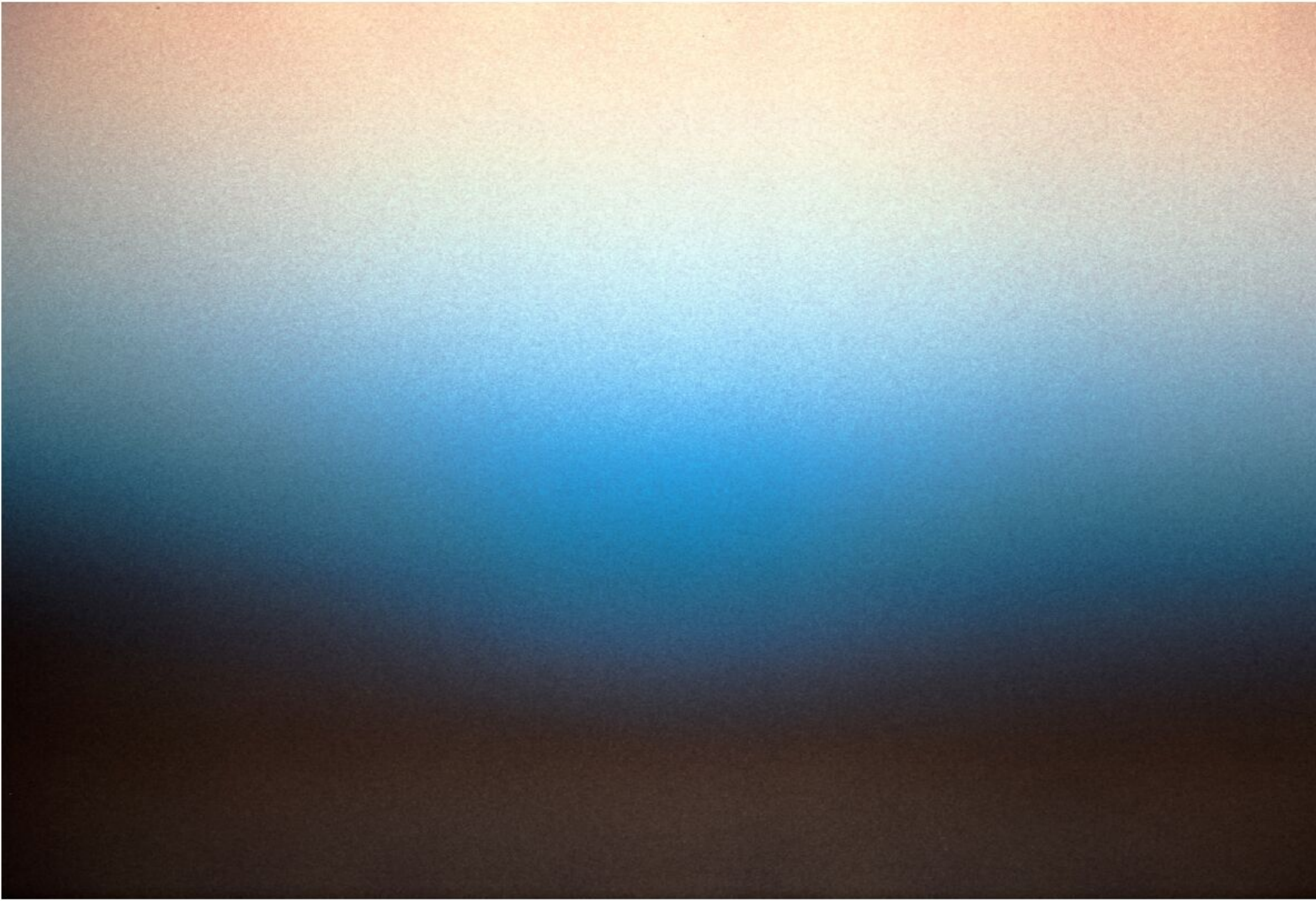
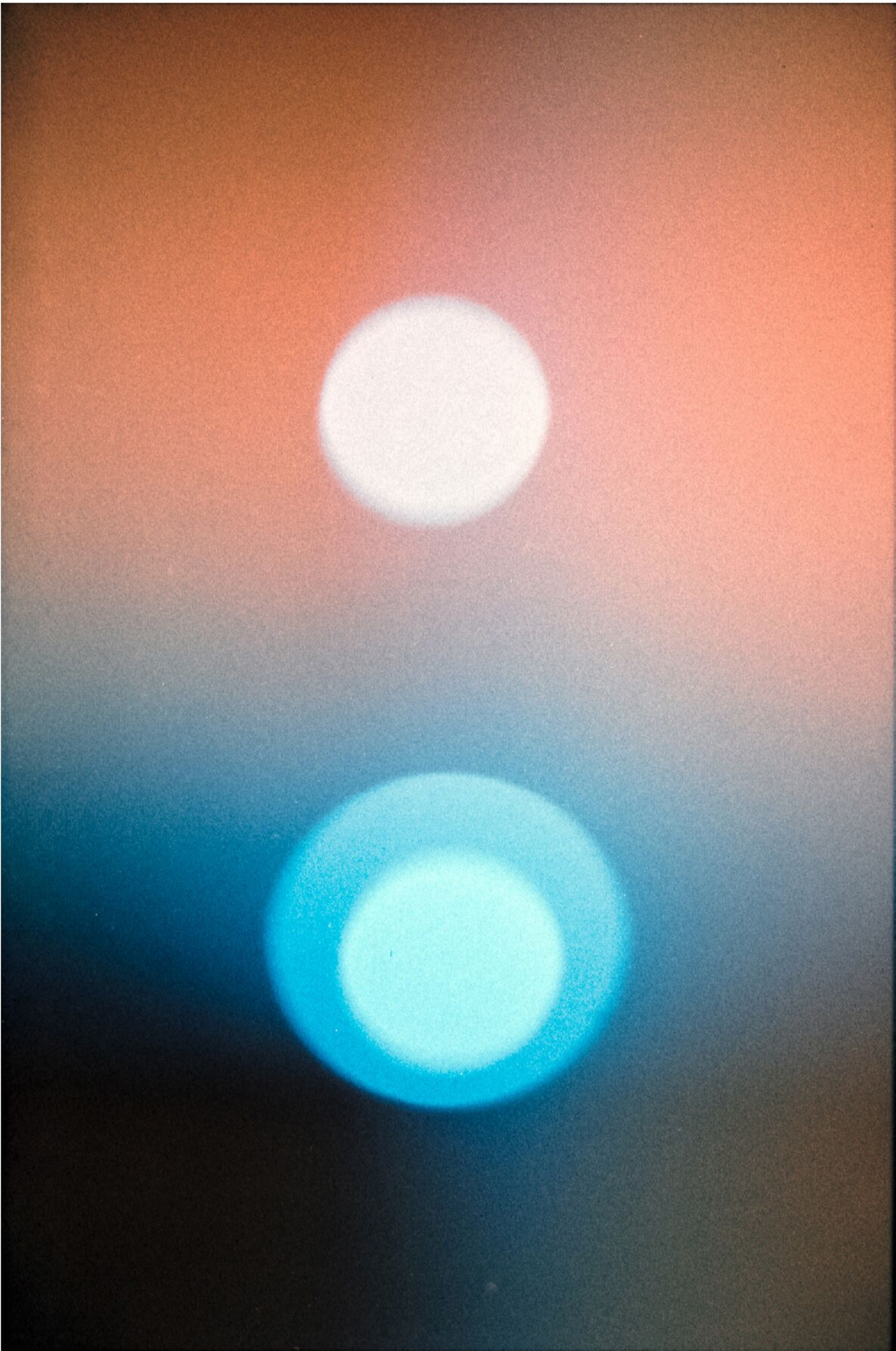
Originally from Spain, Adela Gomez is based in Dublin, Ireland, where she moved after graduating in Architecture from the University of Granada in 2012. Her photographic practice draws inspiration from literature, music, and science, often seeking to give visual form to non-visual subjects. She works with simple elements in which process and experimentation occupy a central role, employing analogue techniques to reinforce both aesthetic and concept. Adela co-founded Ambacht in 2020 as an architecture and visual arts practice and was awarded the Bursary Award by the Irish Arts Council in 2023.

More information





All images © Adela Gomez | Speculative Skies





GOD IS

LOVE

YOU ARE LOVED BY GOD



THE LORD'S PRAYER
OUR FATHER WHO ART IN HEAVEN, Hallowed be thy name. Thy kingdom come. Thy will be done on earth as it is in heaven. Give us this day our daily bread and forgive us our debts, as we forgive our debtors. Lead us not into temptation, but deliver us from evil: for thine is the kingdom, the power and the glory forever and ever. Amen.

ACTS 2:38
SAY JESUS I'M A SINNER PLEASE COME UPON MY BODY AND INTO MY HEART

Love in Every Language

Maureen Bond

Through *In Every Language — Love*, Maureen Bond explores the radiant spirit of Salvation Mountain, a desert landmark built from devotion and painted in faith. Rising from the sands of California, this handmade monument becomes a universal symbol of hope and belonging. Bond's photographs look beyond its kaleidoscopic surface to reveal the tenderness embedded in its creation — a gesture of love that transcends borders and words. Through colour, texture, and light, she reflects on how places themselves can communicate connection. In an age of division, *In Every Language — Love* stands as a quiet reminder of humanity's shared longing for unity and grace.

“ In the California desert, Salvation Mountain rises from the earth like a hymn painted in every colour. Built by one man out of devotion and belief in love, it stands as a handmade monument to faith, hope, and belonging. I was drawn not only to its vivid surface but also to its spirit — the sense that anyone, from anywhere, can arrive and feel welcome. These photographs explore connection not through people, but through place — through the care poured into a public gesture, a sacred message made visible. This mountain speaks many languages: love, colour, invitation. In a divided world, it reminds us of the common ground we can still create.

About

Maureen Bond is an American fine-art photographer based in Los Angeles, California. Alongside her photographic practice, she has worked in education for over 25 years. Bond's work has been shown in group exhibitions at the Griffin Museum of Photography, Praxis Gallery, PhotoPlace Gallery, Photoville LA, LightBox Photographic Gallery, A Smith Gallery, Litha Moon Gallery, Darkroom Gallery, and the Los Angeles Center of Photography, among others. Her photographs have been featured in publications including The Hand, One Twelve Publishing, the Los Angeles Times, Artillery Magazine, Lenscratch, Travel Nevada, F-Stop Magazine, Don't Take Pictures, UTATA, Pryme Magazine, and Analogue Forever.

www.maureenbond.com





© Maureen Bond | In Every Language — Love



REPENT

JESUS IM A SINNER
PLEASE COME UPON MY
BODY AND INTO MY

LOVE

BIBLE

GOD'S LOVE

JESUS

GOD'S LOVE

BIBLE

ACTS-2

JESUS



GOD
NEVER FAILS

SALVATION

MOUNTAIN

LOVE





The Theatre of Never-Realised Dreams and Desires

Frank Kunert

The world resembles a theatre, it seems, where roles are enacted against the backdrop of city life. Frank Kunert illustrates the divide between our aspirations for a luxurious, comfortable existence and the often harsh, sometimes morbid reality. The German photographer constructs theatres of absurd and occasionally macabre scenes within his studio, capturing images of them as if they were real, leaving viewers perplexed by existential questions about their own place within this theatre. In a world marked by political tensions and environmental breakdowns, Kunert's theatre appears mild, yet a dark ending is always looming. The titles of his books hint at satirical themes: *Wonderland*, *Lifestyle*, *Carpe Diem*, *Topsy-Turvy World*.

Kunert states he aims to pose questions that have no answers.

Kunert's process of creating sculptures in his studio can take weeks, months, or even years. Meanwhile, he repeatedly contemplates his concept, refining it until he knows how to craft the final scene. He constructs everything by hand, from scratch, like a sculptor. Even while working on it, he remains uncertain of the final outcome, as it evolves during the process. Ultimately, his maquettes reveal his eerie, prophetic thoughts, infused with humour, about our comfortable yet often insecure lives in the 21st century. Hidden within the absurd scenes are high expectations, everyday failures, transience, and death. These scenes, drawn from the external world, act as mirrors of the artist and simultaneously as windows into society. In *Live Broadcast*, we see a sharp, cynical critique of the television entertainment industry, portrayed as a human waste industry.

Patina of hope

In his artistic vision, our lives seem to wither and rust over time, leaving the world with a thin layer of corrosion — a motif that echoes through his own words. In an interview for his book publisher

Hatje Cantz, Kunert reflects: "I was always fascinated by how traces of ageing can breathe life into a façade. In my work, I want to create a place for this patina and the life that has been lived. And, of course, the absurd in our world - that hasn't changed in all these years."

Frank Kunert uses a miraculous blend of dystopian fantasies and dry humour in his work. His photographs — or, more accurately, his miniature constructions of external reality — serve as a clear reflection of his worldview. His humour functions as an antidote to the bitterness of modern life. In *Room with a View*, we see a 1950s interior with a stretched sofa that leads to a diving board of a swimming pool. The present moment feels safe, but what the near future holds is uncertain happiness, if happiness at all. "People search for happiness, sometimes they find it, only to lose it again from one moment to the next - or very gradually, almost imperceptibly. And with all the small and large catastrophes that we encounter, a certain distance helps us to bear the dystopian aspects of our world. In the long run, the seriousness of life is only digestible with a pinch of humour."

“A certain distance helps us to bear the dystopian aspects of our world.”











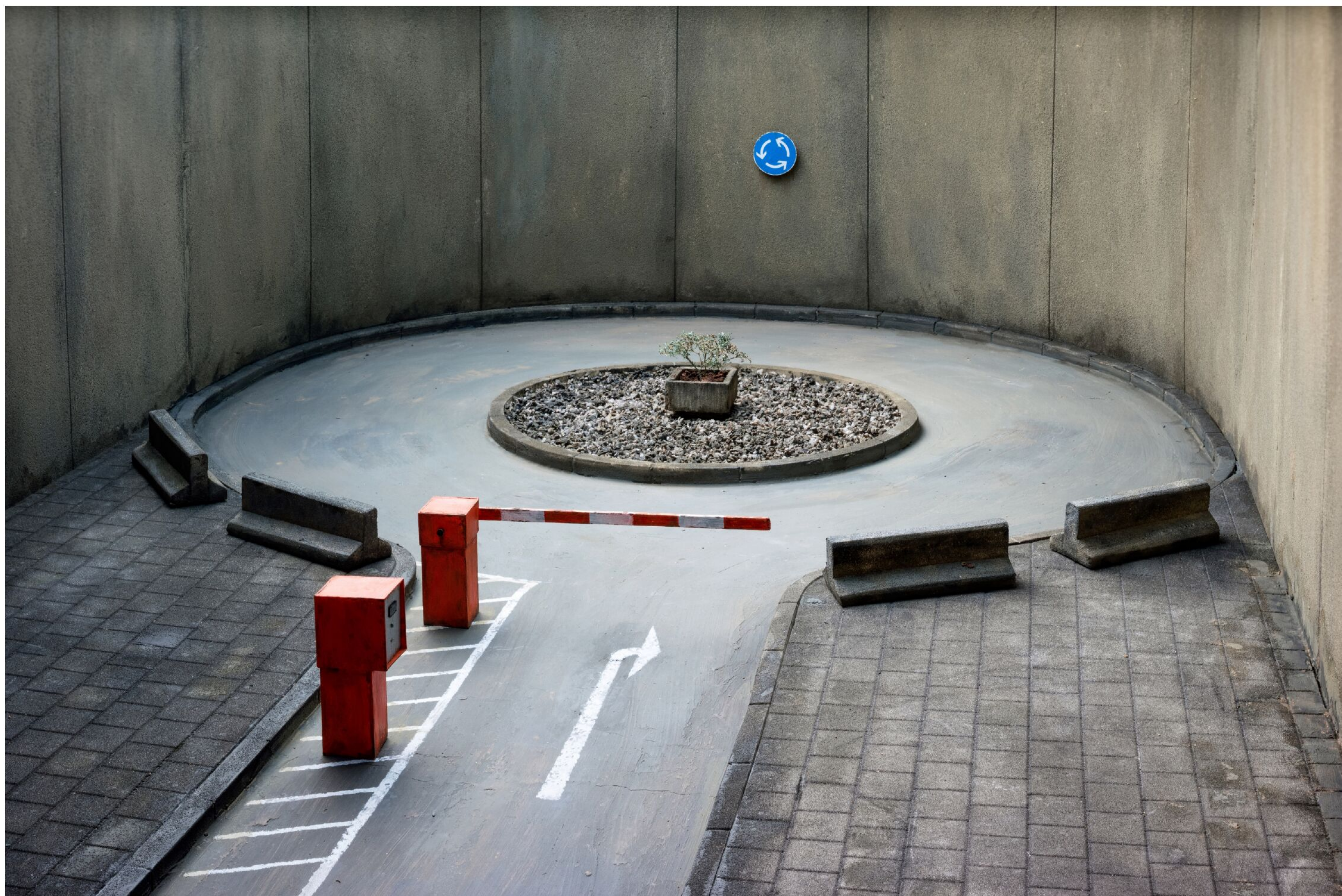
Sandro Botticelli
(Firenze 1445 - 1510)
Nascita di Venere, 1485
Tempera su tela
174,5 cm x 118,5 cm



© Frank Kunert | Hotel Bellevue

“

My photographs are like stage sets that you can play with your own thoughts and fantasies.



© Frank Kunert | Roundabout

Recurring themes in his works include humans' inability to create a truly happy life, as if all proper solutions lead to disaster, failure, and ultimate unhappiness. Kunert: "Ultimately, my work is about all the ambivalence in life, the constant hope, our fears, failure and moving on. At the same time, the idea of transience and the inevitable end, death, plays a major role in my pictures."

Metaphors of life

The absurd scenes Kunert constructs in his home studio serve as metaphors for our postmodern, civilised lives, full of insecurities, nostalgia, and efforts to remain happy—or at least to pretend to

be so. In the image *Hotel Bellevue*, the metaphor for the desire to have a joyful holiday is depicted; however, the hotel appears old and neglected. More significantly, the entrance leads to an empty space, an abyss where happiness feels insecure or even absent. "My photographs are like stage sets that you can play with your own thoughts and fantasies. In the scenes, I often show houses that are getting on in years, on which the ravages of time have gnawed and continue to gnaw. Nevertheless, they still stand there with their sometimes-fragile charm and a certain pride—at least that's how I feel. Life in and around them seems to work somehow."



© Frank Kunert | Stopover



© Frank Kunert | At a High Level

© Frank Kunert | Under the Bridge





© Frank Kunert | The Best Places



The human condition

You might say that the theatre Frank Kunert has created reflects the human condition, much like how existentialist philosophers have described it. The view of the human condition as one defined by a search for meaning in a meaningless world. Humans are condemned to be free, but this freedom carries the heavy burden of life. How can we make the best of it in a world filled with disasters? The conflict between humanity's innate search for meaning and the universe's apparent emptiness leads to a sense of the absurd. This results in existential angst: the anxiety that arises from recognising the need to find meaning in a meaningless world. Even death does not escape Frank Kunert's vision of human life. In the image *The Best Places*, we see the graves as the three final sporting prizes. Even the best medal ultimately leads to the end, in the snow and the cold, without heroism.

About

Frank Kunert (b. 1963 in Frankfurt am Main) grew up in the Rhine-Main region and began taking photographs as a teenager, with a particular interest in landscape photography. After finishing secondary school, he trained as a photographer and developed a passion for studio work. He continues this pursuit today, focusing on creating and photographing miniature scenes. His works are regularly showcased at exhibitions in Germany and internationally and have been published in many magazines. Kunert has received several awards, including the Heinrich Zille Caricature Prize, the silver medal at the Biennial Dimensional Salon in New York, and the German Photo Book Award in silver. Frank Kunert is a member of the Professional Association of Visual Artists in Rhineland-Palatinate and the German Society for Photography (DGPh). He is married and lives with his wife in Boppard, situated between Cologne and Frankfurt.

www.frank-kunert.de



“

In the long run, the
seriousness of life is only
digestible with a pinch
of humour.

- Frank Kunert

The Expressive Eye

Highlights of Artdoc Exhibition

Photography is more than representation — it is a way of shaping how we see, feel, and reflect on the world. The *Expressive Eye* brings together artists whose work unites aesthetic strength with conceptual depth, creating a dialogue where vision and reflection meet. The online exhibition explores photography as both art and language — a medium that reveals as much about the observer as the observed. Through abstraction and portraiture, constructed and documentary approaches, these works invite viewers to look beyond surface impressions and encounter images that hold insight, emotion, and presence.

[Visit our online exhibition](#)





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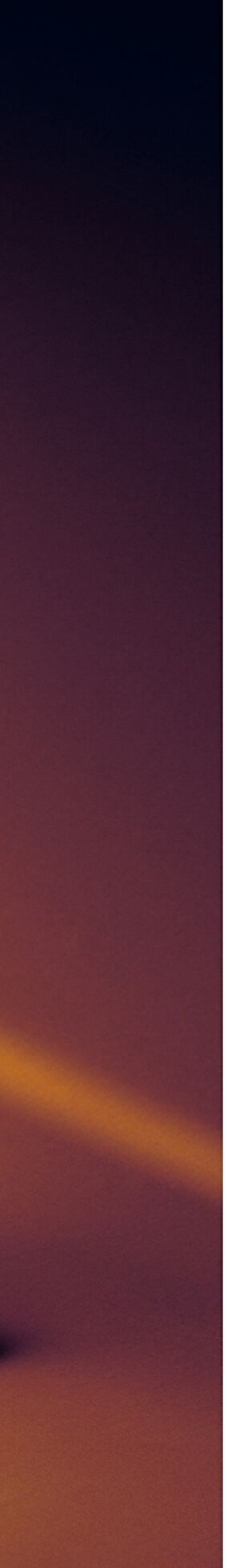


© Julie Derbyshire | All We Find, All We Leave Behind





© Berber Maria Rip | Here Be Dragons - Gateways of Becoming



© Madina Baymirzaeva | Objects That Remain Silent



© Richard Butchins | New Prayers - Old Religions



© Alla Guzhva | Metamorphosis



© Jennifer Blau | Patricia's Room



© Jeronimo de Moraes | Riviera Roquette Pinto



© Antonio Rosato | USSARO



© Irina Ebralidze | Raw light



Open Call The Inner Lens

Photography as a form of introspection
and emotional resonance

We invite creative photographers to submit work for *The Inner Lens* — a profound exploration of the private worlds we hold within. This open call focuses on photography that looks inward, capturing the complexity of introspection and emotion. In a period marked by change, uncertainty, and shifting politics, we seek images that mirror personal stories.

For this open call, we invite photographic work that explores interior landscapes and captures emotional and psychological depths. Artdoc welcomes works of abstraction, portraiture, natural scenes, constructed images, and personal stories. We are interested in work that is sensitive and thoughtful.

SUBMIT YOUR WORK

SUBMISSION DEADLINE: 18 JANUARY 2026

ARTDOC.PHOTO/SUBMIT

SUBMIT
YOUR
WORK

GET FEATURED IN
ARTDOC MAGAZINE

DEADLINE 18 JAN 2026



THE INNER LENS

ARTDOC.PHOTO





Origin

René Greiner

“*Origin* is a photographic project in which I explore the themes of time, space, and existence. Through my images, I create a world that feels both familiar and unreal — a place where one is alone yet, at the same time, safe in existence. The vastness of the sea has always held a special magic for me, as has the idea of being on Earth without the presence of other people. My photographs are an expression of this fascination.

About
René Greiner is a fine-art photographer from Bad Kissingen, Bavaria, Germany. Photography has been part of his life for over twenty-five years, representing for him both artistic expression and ultimate freedom. His work has received awards in national and international competitions and has been exhibited in various solo and group shows.

www.renegrainerfotografie.com









Still Lives in Form

Olena Zubach

In *Forms*, Olena Zubach distils the visual world to its purest essence, merging the precision of geometry with the sensitivity of artistic expression. Her minimalist compositions, positioned between photography and painting, celebrate balance, structure, and restraint. Through simple, timeless shapes, Zubach explores beauty as a universal language — one that connects nature's order with human creativity. In an age defined by visual excess, *Forms* invites stillness and contemplation, offering a quiet space to rediscover harmony in what is essential and enduring.



© Olena Zubach | Forms



“In my work, I explore the relationship between photographic imagery and painting. I use basic, almost ascetic forms, combining them into carefully considered geometric compositions in pursuit of ideal simplicity. I believe that geometry is the language of nature, and art is the language of humanity. Therefore, I aim to unite them in my work to create my own dimension of visual expression. When working on still lifes, I seek beauty in simplicity — in the traditional forms that humanity has used for millennia. In today’s world of saturation, this minimalist project, *Forms*, offers an opportunity to step away from the superficial and focus on what is fundamental.

About

Olena Zubach is a visual artist, working with photography and collage. Originally from Kyiv, Ukraine, she is now based in Ljubljana, Slovenia. Zubach holds a master’s degree in economics and finance and studied photography at the Kyiv School of Photography from 2021 to 2023. Since then, she has been exploring the still-life genre of photography.

More information











The Evolving Space Between Mother and Daughter

Clair Robins

In *52 Weeks Stolen & Preserved*, Clair Robins transforms a yearlong collaboration with her teenage daughter into an intimate study of love, distance, and the shifting bonds of family. What began as a shared act of documentation evolved into a nuanced exploration of presence and absence — of what is offered and what resists capture. Moving between spontaneous and constructed imagery, Robins navigates the delicate tension between control and consent, mirroring the fluid rhythms of motherhood and adolescence. Blending portraiture, still life, and experiment, *52 Weeks Stolen & Preserved* reimagines the family album as both archive and negotiation, revealing the beauty and fragility of connection in constant transformation. “Through this process, the photographs became more than images; they are a testament to collaboration, courage, and the evolving space between mother and daughter.”



© Clair Robins | 52 Weeks Stolen & Preserved



52 Weeks Stolen & Preserved is a collaboration — not just between artist and subject, but between mother and daughter navigating the mutable terrain of adolescence and middle age. “This series is a year-long collaboration between myself and my teenage daughter, an ongoing visual dialogue unfolding through the act of photographing. What began as a simple intention to spend time together and preserve fragments of our shared lives soon evolved into something far more layered and complex.”

Her words capture the essence of the series: a project born from affection and curiosity that grew into a nuanced exploration of identity and change. The act of photographing became, in her own terms, “a tool of connection and reflection, recording the subtle shifts within our relationship. Each image captures traces of both presence and absence, moments willingly offered and others hesitantly received.”

Across the series, the viewer senses this quiet negotiation—an unspoken dialogue unfolding through gestures, glances, and pauses. Themes of intimacy and distance weave through the work like invisible threads, holding the mother-daughter bond in delicate tension. “Through this exchange, we explored themes of intimacy, distance, femininity and the quiet negotiations that shape the bond between mother and daughter.”

A portrait of time and transformation

For Robins, the process of choosing what to photograph was never about composition alone. It was about preserving the unguarded moments that define a shared life. “Photography can be a conversation starter. In this work with my daughter, we freeze time and moments — sometimes fraught, sometimes calm.”



As her daughter grew and their roles subtly shifted, Robins found herself both participant and observer. “The work acknowledges the inevitability of change, my presence gradually transforming from constant to peripheral. *52 Weeks Stolen & Preserved* becomes both archive and conversation, a visual record of love, tension, and transition.”

The emotional light

The photographs, often staged in the gentle natural light of their home, move between the literal and the metaphorical — portraits interspersed with still life, symbols, and text. Each frame feels like a diary entry, balancing closeness and distance. What results is not a linear story but a mosaic of emotions: care, resistance, laughter, fatigue—the shared pulse of everyday life between two women at different thresholds of becoming.

The project’s early months were guided by intention and ritual, but the British winter soon complicated plans. “I wanted to maintain a sense of visual consistency through the use of a deep

red backdrop and predominantly natural light. However, this became increasingly challenging during the winter months in the UK, when daylight was scarce and opportunities to shoot were fleeting. Negotiating when and how to take each photograph often brought moments of tension and shifting moods between us.”

Vulnerability and bravery

Her honesty reveals the texture behind the images — the unseen effort and emotional negotiation that shaped each week’s photograph. “I hold immense respect for my daughter — perhaps more than she realises. Her willingness to let me photograph her, and to share these images publicly, took a quiet kind of bravery.”

In those words lies the tenderness that defines the project: the courage of mutual vulnerability. “Allowing herself to be seen, not only by me but by hundreds of others, required trust and openness. The work exposes moments of vulnerability while also exploring conceptual and narrative compositions that remain deeply personal.”



The work exposes moments of vulnerability while also exploring conceptual and narrative compositions that remain deeply personal.

Imperfection as truth

Robins speaks openly about the imperfections that accompanied the process — missed shots, fleeting light, emotional turbulence — yet these very flaws became part of the work’s truth. “This collection is deeply personal yet intentionally open, revealing moments of fragility and honesty between us. Adolescence is a complex time—shaped by shifting identity, emotion, and power, and alongside it, my own experience of menopause created an intricate dynamic. Agreement and disagreement, care and conflict, all found their way into certain images.”

The tension of transformation — bodily, emotional, relational — threads through the work. The project’s imperfections mirror the unpredictability of life itself. “Storytelling doesn’t always unfold as intended. The light and shadow offered only brief ‘windows of opportunity,’ and when these were missed, frustration often followed. Yet those imperfections became part of the story itself, a reflection of life’s unpredictability and the emotional ebb and flow within our relationship.”

In embracing imperfection, *52 Weeks Stolen & Preserved* rejects the notion of polished domestic idylls. It is, instead, an honest record — sometimes raw, always real — that captures the beauty of what slips through the cracks. “The still-life and symbolic compositions may appear ordinary, yet they carry quiet significance, markers of time, emotion, and change.”

Seeing and being seen

Throughout the year, Robins became increasingly drawn to elements of reflection — both literal and figurative. “Throughout the series, I found myself drawn to mirrors and the use of text. These elements allowed for reflection, both literal and metaphorical, inviting layers of meaning that extend beyond the image, capturing the complexity of seeing and being seen.”

Mirrors, windows, and handwritten words recur as motifs across her images, each hinting at the dual gaze between artist and subject—and perhaps between past and present selves. The domestic environment becomes a stage for introspection, where the ordinary light of a “front room in a UK semi-detached house” transforms into something lyrical. “I wanted to show that photography can be accessible to anyone; all you need is curiosity, a few good ideas, and the patience to let a story unfold naturally.”

Ethics and empathy

As the project evolved, Robins became increasingly aware of its ethical and emotional complexity. The intimacy that makes the work powerful also requires sensitivity. “Although the collection includes more than 52 images, not all felt fully resolved; some remained in flux, unfinished or uncertain. A few have been set aside, as my daughter isn’t yet comfortable sharing them, which made me reflect on the ethical boundaries I may have overlooked in pursuit of ‘the perfect shot.’”







Such awareness speaks to the care with which she approaches her subjects — especially when those subjects are so close. “This project weaves together elements of still life, portraiture, creative transformation, and moments of humour. Some images are open and direct, while others are more ambiguous, inviting viewers to look closer and interpret their own meanings.” For Robins, photography becomes not merely documentation but education — a practice in empathy and patience. “The process has been an intense visual and emotional education—teaching me not only about image-making and perspective but also about patience, empathy, and collaboration.”

Between presence and pause

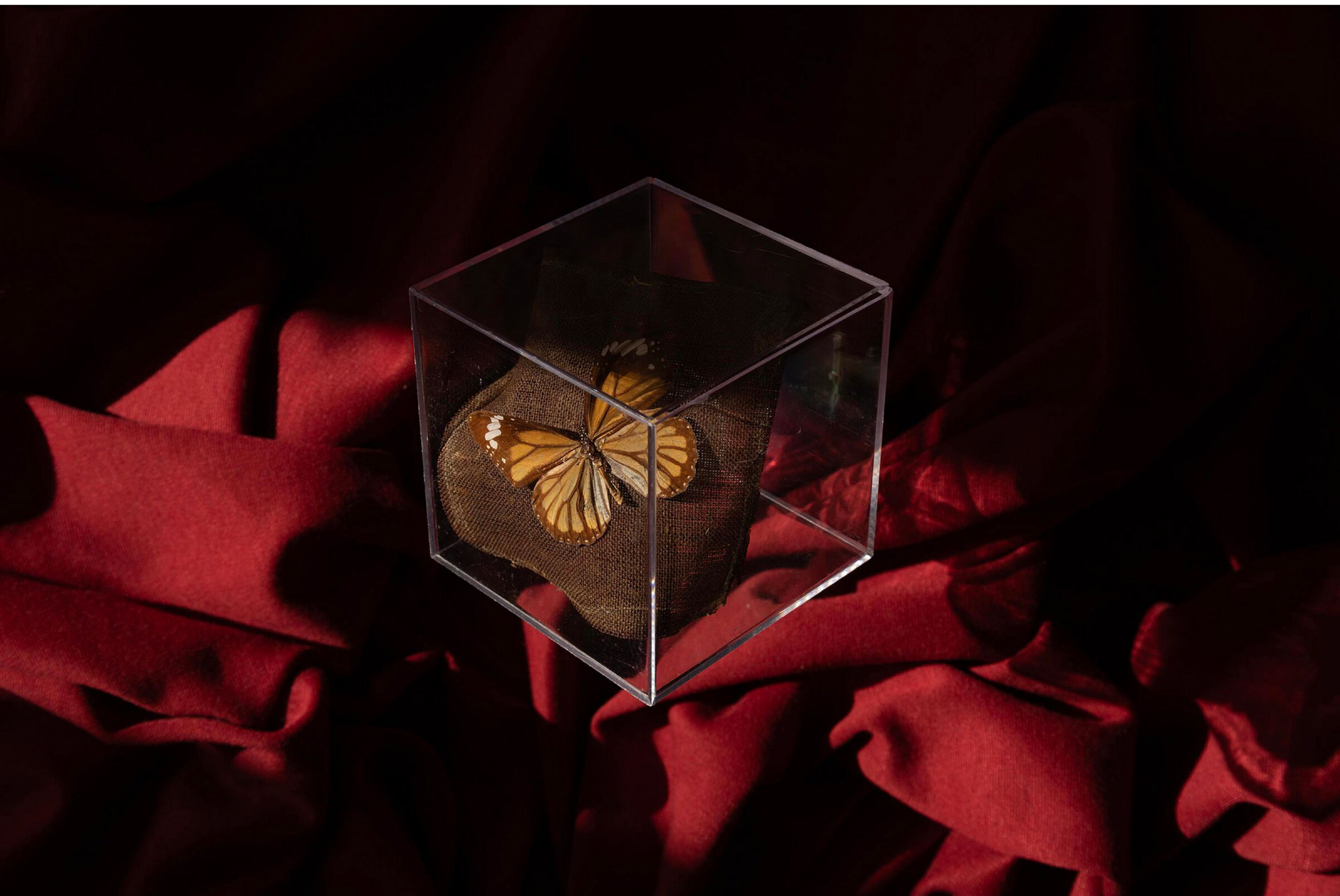
When the final week passed and the red backdrop was folded away, Robins found herself at a moment of quiet reckoning. “Now, with the deep red backdrop folded away and the familiar call of ‘the light is good—let’s make the shot’ silenced, a sense of calm has returned. My daughter is, I think, quietly relieved. Still, our dialogue continues in a new form—less about photographs and more about understanding each other.” She describes her daughter as “both my challenge and my collaborator, a muse without pretence or resistance.” Though the camera rests for now, the bond between them remains illuminated. “Though we’ve paused for now, I don’t see this as an ending, but as a pause between chapters, with more still to discover together.”





All images © Clair Robins | 52 Weeks Stolen & Preserved





About

Clair Robins is a UK-based artist and educator whose work transforms the everyday into visual poetry. Working across still life, portraiture, and narrative photography, she weaves together memory, identity, and storytelling with subtle humour and metaphor. Drawing inspiration from her immediate surroundings, Robins captures the quiet rhythm of daily life, where ordinary objects become vessels of emotion and meaning. Her layered imagery — blending traditional and digital techniques — reflects both curiosity and care, inviting viewers to pause and look closer. Based in the East Midlands, she also teaches in Further Education, continuing to explore how creativity turns the familiar into something extraordinary.

www.clairrobins.com



“

In this work with my
daughter, we freeze
time and moments —
sometimes fraught,
sometimes calm.

- Clair Robins

Attrition

Léo Tafuri

“*Attrition* is a visual study of anthropogenic impacts and their negative consequences for both human behaviour and the environment. Everything was once going very well. Nature developed in the most chaotic and brilliant way imaginable, and all living organisms organised themselves into intelligent structures and societies. But then humanity arrived — and it came full of intentions.

Anthropogenic actions are the activities carried out by humans. The term became widely used when it became necessary to discuss the changes caused by human beings in the environment and the resulting impacts. When we refer to the word impact, it is common to associate it with

something negative — and this is precisely what *Attrition* is about. Many natural resources have been exploited in a disordered and excessive manner, revealing a profound lack of concern for their sustainability. Industrialisation, combined with a capitalist mentality of production and overconsumption, has fuelled actions driven purely by profit. This, in turn, has intensified socio-environmental problems, as producing more inevitably demands further exploitation of natural resources. Global warming, oil spills, deforestation, the misuse of water resources — and the relentless march of urbanisation. Humanity has repeatedly failed in its relationship with the environment.

About

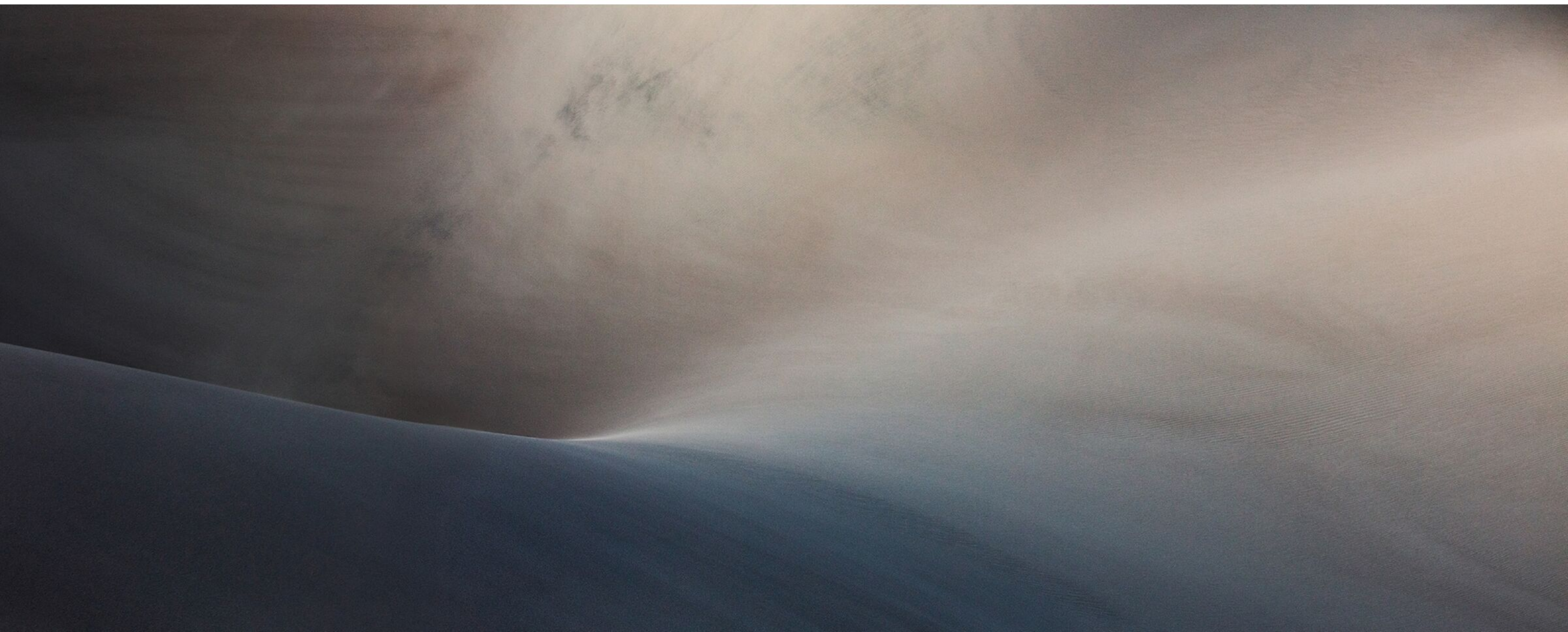
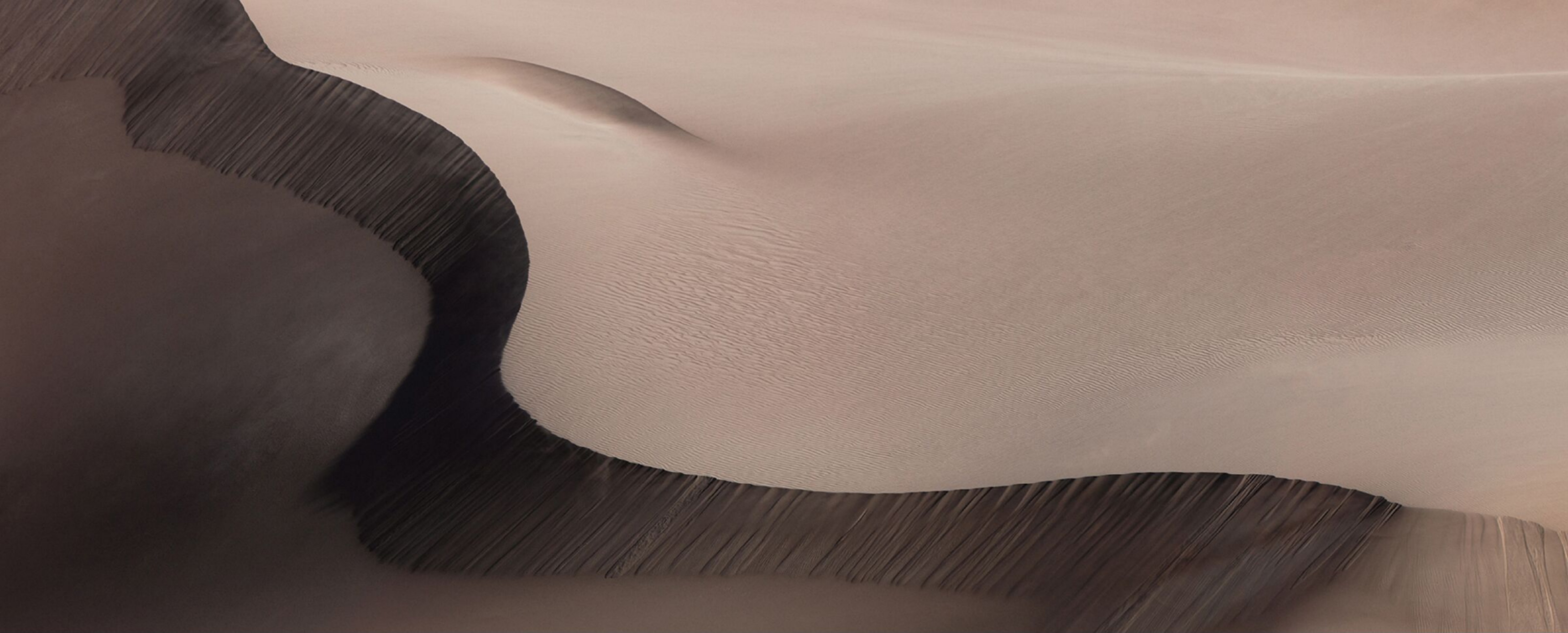
Léo Tafuri graduated in Cinema and lives in Belo Horizonte, Brazil, where he works with photography and audiovisual production, creating documentaries, short films, music videos, and other visual projects. He has received awards for Best Documentary and Best Experimental Video at Brazilian festivals, and has participated in group photography exhibitions in Belo Horizonte and at the Tiradentes Photography Festival. His photographic work has also been recognised at several international photography festivals.

More information





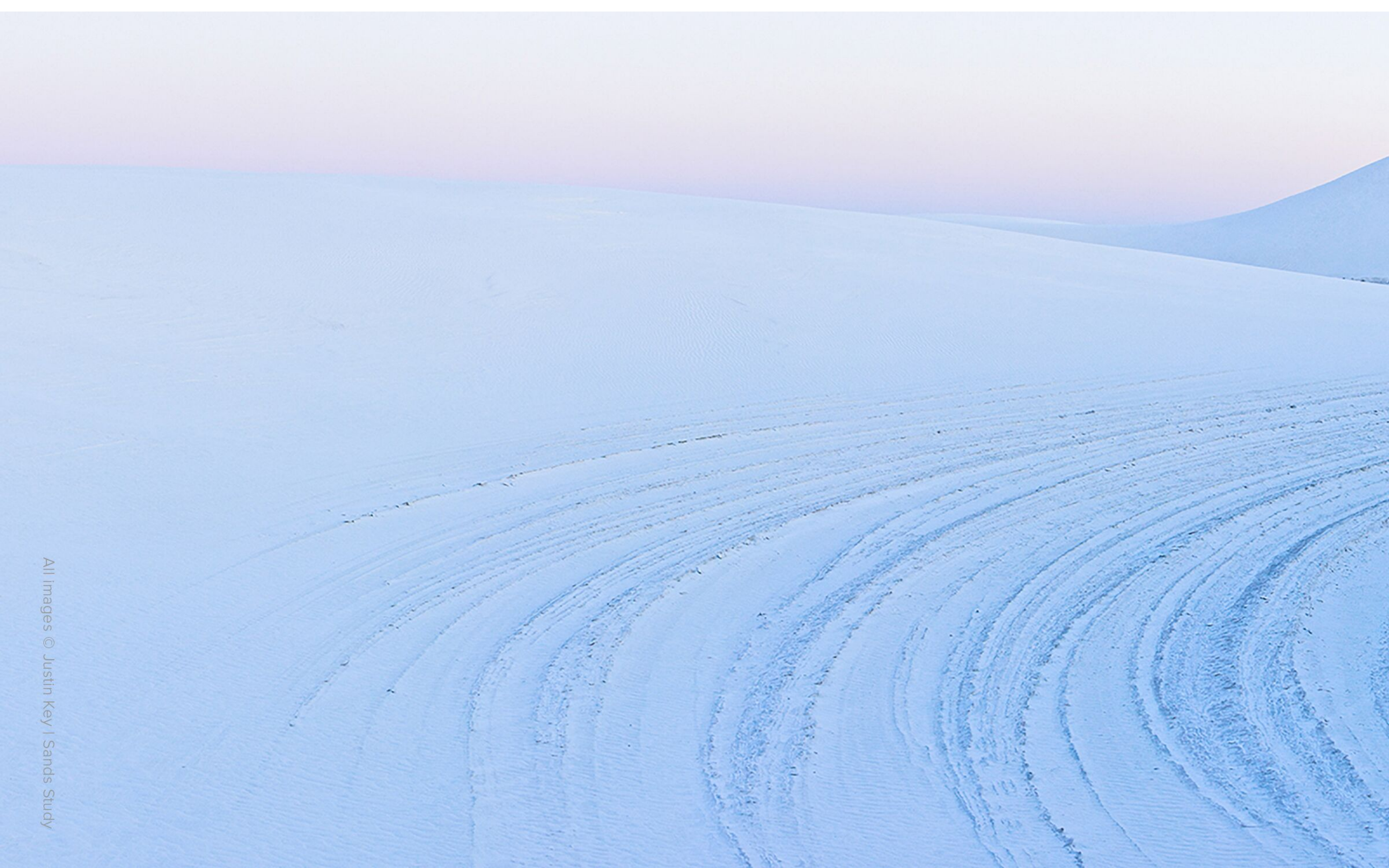




Sand Studies of Erosion and Redemption

Justin Key

In *Sands Study*, photographer Justin Key transforms the desert into a metaphorical purgatory — a place where suffering and serenity intertwine. Through stark, meditative imagery, Key explores the desert's dual nature: both punishing and redemptive. The dunes, at once alluring and unforgiving, become a landscape of trial and transcendence, eroding ego and revealing stillness beneath chaos. Within this minimalist expanse, silence replaces struggle, and beauty emerges from endurance. *Sands Study* reflects on the fragile boundary between torment and peace, suggesting that redemption is not found in escape, but in surrendering to the vast, cleansing austerity of the sands.





“The land of purgatory is one of intense suffering — a hellish landscape created to cleanse the sins of humankind. It is where souls are sent to atone for their transgressions, forced to endure excruciating circumstances in order to be purified for heaven. Only through extreme hardship can redemption be achieved.

Therein lies the romantic truth of purgatory: beyond this land of hell lies eternal peace, and only those who persevere are rewarded with it. Sand dunes are a hellish landscape of their own. The glistening grains cut and burn as they attempt to bury intruders. The voluptuous hills punish those who choose to scale their collapsing peaks, then erase all trace of their existence — leaving behind a blank canvas of marvel for the next trespasser to conquer. This vast, arid wasteland has the power to swallow the lost wanderer; yet, despite its harshness, peace awaits those willing to walk through hell.

Cloaked beneath a shroud of trepidation lies an endless labyrinth of quiet visuals. Serenity radiates from the scorching hills, simplicity flourishes across the infinite sea, and stillness resides in the shadow of chaos. This reductionist paradise soothes the troubled mind, freeing it to bask in angelic bliss. While the dunes exude a daunting aura, this torturous landscape preys only on the devilish ego. Its harsh conditions corrode the pompous self, absolving the burden of sin and liberating the soul. The path to enlightenment runs through hell — and only those who endure the anguish can escape the purgatorial state.

About

Justin Key is a fine-art landscape photographer dedicated to sharing the healing properties of nature. His work captures the stillness and tranquillity of the outdoors, offering moments of escape for viewers caught within the industrial world. As humanity has distanced itself from the Earth that bore it, Justin believes that returning to our natural heritage is the path to renewal. His images exude peace, preserving his intimate experiences in nature to inspire a reconnection with the Earth and a deeper appreciation of the natural world.

www.justinkeyphotography.com





Vacuum world and the silence between things

Jingyi Zhang

In *Vacuum World*, Jingyi Zhang offers a meditative counterpoint to the noise of contemporary life. Working between New York and Beijing, she creates images that strip away distraction, revealing the quiet intelligence of nature beyond human presence. Her photographs inhabit a space between seeing and sensing, where light, texture, and silence form a language of contemplation. By de-centring the human perspective, Zhang invites viewers to experience the natural world not as a backdrop, but as living consciousness. *Vacuum World* becomes both refuge and reflection — urging a slower gaze and a renewed awareness of the fragile harmony between technology, nature, and the self.

Zhang's artistic practice is rooted in her fascination with the invisible layers of the natural world. "In my work, I explore the unseen aspects of nature and seek to de-centre the human perspective from natural landscapes. In today's noisy, information-saturated world, I aim to create spaces of simplicity and calm through my photography—preserving what is invisible and unheard in the natural environment."

Through this process, Zhang reflects on the pace of modern life and our industrialised existence, searching instead for what she calls "the simplicity and essence of the image itself." Her photographs become spaces of stillness — not as an escape from the world, but as a way to return to it more sensitively.

Within the Vacuum

At the heart of Zhang's philosophy lies the idea of the "vacuum" as both concept and condition — a metaphor for perception stripped of distraction. She says: "In the chaotic material world, vacuum represents a state approaching the limit — an existence

that is invisible and often overlooked. Within a vacuum, all sound and substance are stripped away, leaving only the faintest fluctuations. We are compelled to sense the natural presences that are unseen and unheard." For Zhang, the vacuum is not emptiness, but essence — a space of heightened awareness. "In my photo series *Vacuum World*, I place the world within a vacuum-like environment, peeling away external noise to trace the emotional and material remnants submerged in everyday life — those things that are forgotten, unspoken, or never mourned."

Her goal, she explains, is to create an environment where both viewer and image can exist outside the noise of modernity. "This work attempts to critically construct a purified vacuum space outside the information-saturated modern society, in order to explore the most essential — yet faint and unseen — connections between matter and nature." Through this concept, *Vacuum World* becomes more than a photographic series — it becomes an act of quiet resistance, reclaiming sensitivity and presence in an age of endless acceleration.



This work attempts to critically construct a purified vacuum space outside the information-saturated modern society.







Storytelling Through Connection

For Zhang, photography is not about documentation, but dialogue. “I don’t limit what I photograph — it can be landscapes, people, or conceptual images,” she says. “Photography is a way for me to have a dialogue with the world, so I try to capture everything that moves me.”

That sense of connection extends to how she constructs her narratives. Zhang approaches storytelling not as something contained within a single frame, but as something that unfolds through the rhythm of a sequence. “Storytelling doesn’t exist only in one single image but becomes clear through the editing and sequencing of a series. The arrangement, format, and visual echoes between images shape the story.

She offers a compelling example: “Combining a photo of an oval collapse in a salt lake with another image of an oval light spot on my desk creates a sense of connection between two different universes through the recurring visual element of the ‘oval hole’ — like a portal or time tunnel often seen in science fiction films.” This sensitivity to pattern and form gives *Vacuum World* its dreamlike cohesion — a visual poetry composed through the repetition of shape and light.

The Emotion Beneath Stillness

Beneath the serenity of Zhang’s imagery lies a deeply personal history. “The emotional tone of my photography has always been calm and healing. This comes from what photography gave me when I first started — a sense of peace and comfort.” As a young woman, she found solace in image-making during a period marked by anxiety and emotional struggle. “In my youth, I often struggled with depression and anxiety. I couldn’t concentrate and cried easily.





All images © Jingyi Zhang | Vacuum World



All images © Jingyi Zhang | Vacuum World

But when I was photographing, I forgot all my pain and became fully absorbed in the visual world I created.” That therapeutic relationship to her medium continues to guide her work. “Photography became a form of therapy for me. That’s why I hope my works carry the same feeling — gentle, peaceful, and healing — so viewers can experience similar emotions.” Zhang’s photographs exude a quiet energy — a stillness charged with movement beneath the surface. “I hope my works feel like a calm sea with unseen undercurrents. They carry both the softness and flowing quality of water and the hidden power beneath the stillness that can generate a huge wave.” Her images, often minimal in composition

and muted in colour, balance on the edge of perception — calm yet dynamic, quiet yet full of potential.

Feeling and Freedom

While Zhang’s work is not documentary in the traditional sense, it explores emotional and imaginative truths. “My photography doesn’t focus on recording specific real-world events like documentary photography. Instead, it builds an imaginative world — a space of sensitivity and freedom beyond the real world.” She describes this as a kind of visual reconstruction: “Many emotions that are overlooked in daily life or that don’t exist in reality can be reconstructed in photography — combining,



collaging, and rebuilding elements from real life. It's both a reflection of reality and a kind of visual fiction." In *Vacuum World*, this interplay between reality and imagination creates a quiet tension—a world at once familiar and strange, tactile and ethereal.

Echoes of Asian Culture

Though Zhang does not approach her work through overtly political or social themes, her imagery carries an unmistakable sense of cultural resonance. "Photography is a direct medium for showing different cultures and social conditions," she says. "A single image is like a labyrinth

full of visual clues — streets, clothing, gestures, architecture, composition."

She recalls an encounter at her exhibition, *Portal of Nature* in Brooklyn: "One visitor told me they immediately felt I must be an Asian artist just from the feeling of the images. I find that fascinating." For Zhang, this exchange revealed how cultural identity can be expressed not only through subject matter, but through rhythm, restraint, and form. "Cultural and social identity can be shown not only through content but also through form — the unique sense and rhythm each culture brings to an image, which creates a kind of 'grammar'."





Light, Simplicity, and Dream

In Zhang's visual world, technique and meaning form a single language. She notes that every technical decision carries emotional weight. "I find it difficult to clearly separate special techniques from the final meaning of an image — they are intertwined and complex, like chemical reagents mixing together, where you never know what the final reaction will be."

Her compositions often revolve around singular elements — "a hand, a pond, a walking figure, or an eye" — surrounded by space. This simplicity, she says, allows the imagination to expand. Soft, low-saturation tones of green and blue dominate her palette, contributing to the dreamlike calm that defines her images. "Soft light spots often appear in my work, bringing a dreamy, surreal atmosphere to the images," she explains. "In terms of colour, I prefer low-saturation greens and blues, which also reflect my own personality in some way."

New Dimensions

Zhang's creative journey continues to evolve. Recently, she has begun pushing her photography into three-dimensional and multimedia spaces. "As I've photographed more over the years, I've become familiar with my comfort zone — and sometimes lose the excitement I used to feel. To seek new possibilities, I began experimenting with three-dimensional presentations: printing my photos on chiffon fabrics, embedding them in resin, and expanding photography into spaces and video installations."

Her curiosity also extends to the changing visual culture of the digital age. "I'm also developing fashion-conceptual projects and researching the idea of operational images. In today's AI era, images don't just represent the world — they operate on us, subtly shaping our thoughts through algorithms and data." Zhang's approach remains fluid and open-ended: "I want my art to stay free, open, and ever-exploring. I don't mind abandoning old styles to discover new media and new worlds."

About

Jingyi Zhang is a New York- and Beijing-based artist who graduated from Columbia University with an M.A. in Film and Media Studies, specialising in Emergent Media. Her practice spans photography, moving images, and interactive design, focusing on metaphors embedded in natural objects. Her work has been exhibited in the United States, China, Japan, and Brazil at venues including Yachang Art Center, Yan Art Gallery, Moon Gallery & Studio, Brooklyn Art Cave, The Peripheral Experiment, and Flowing Space Gallery. She has participated in the 5th IPFO (International Photo Festival, Olten), Photoville 4600, and received the Merit Prize in the Abstract Photography Competition from the National Photographic Society.

www.jingyizhang145.com

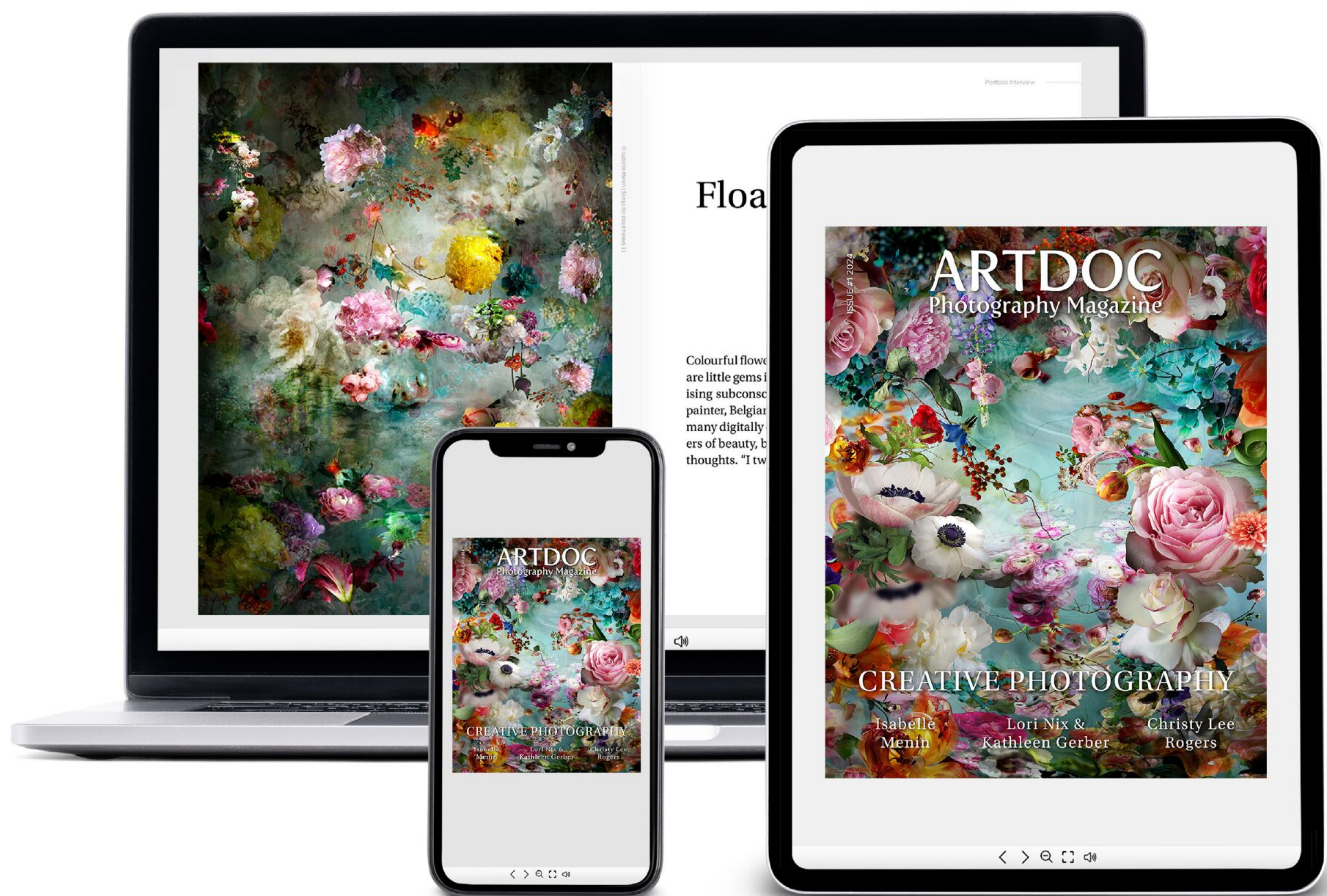




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Many emotions that are overlooked in daily life or that don't exist in reality can be reconstructed in photography.

- Jingyi Zhang



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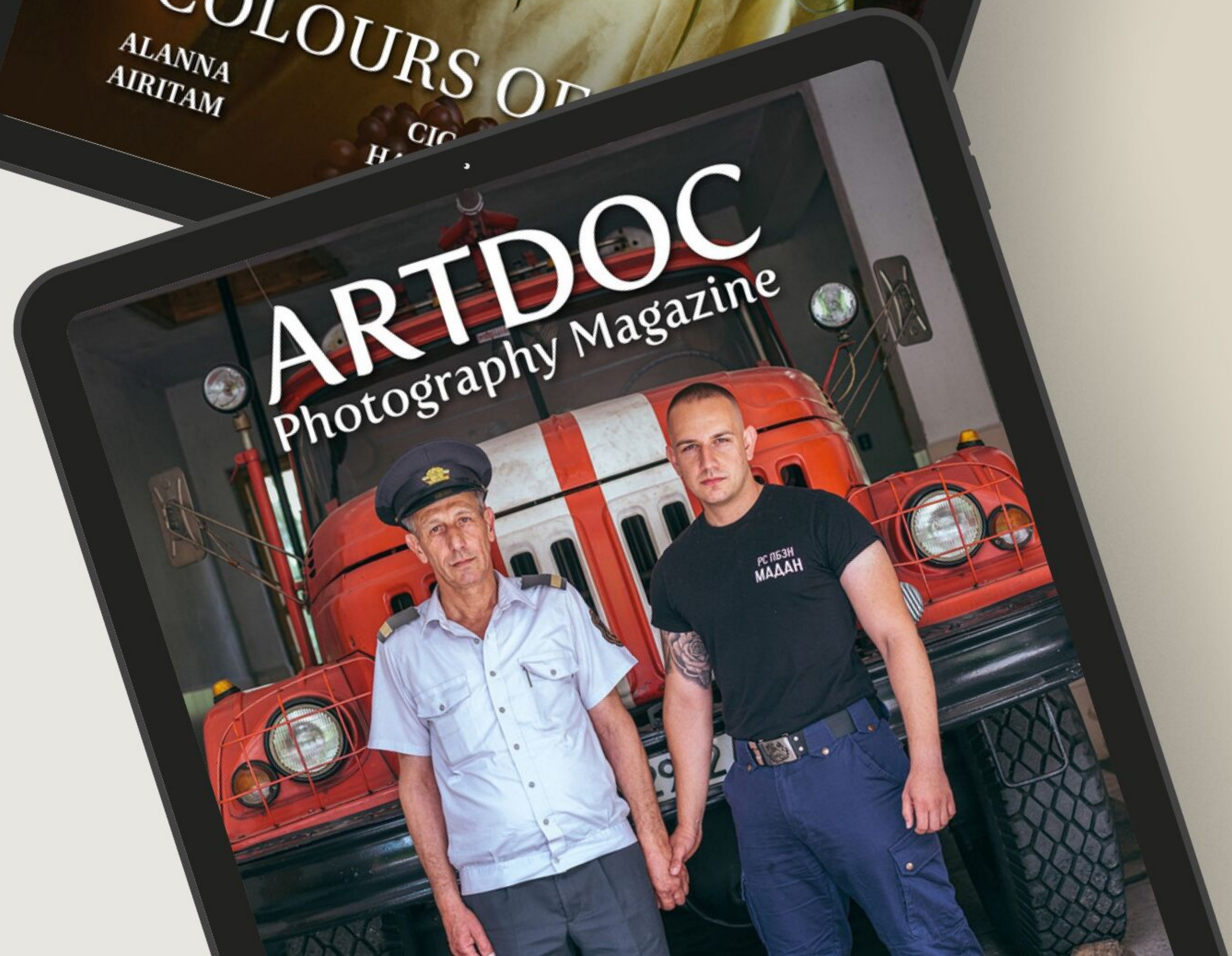
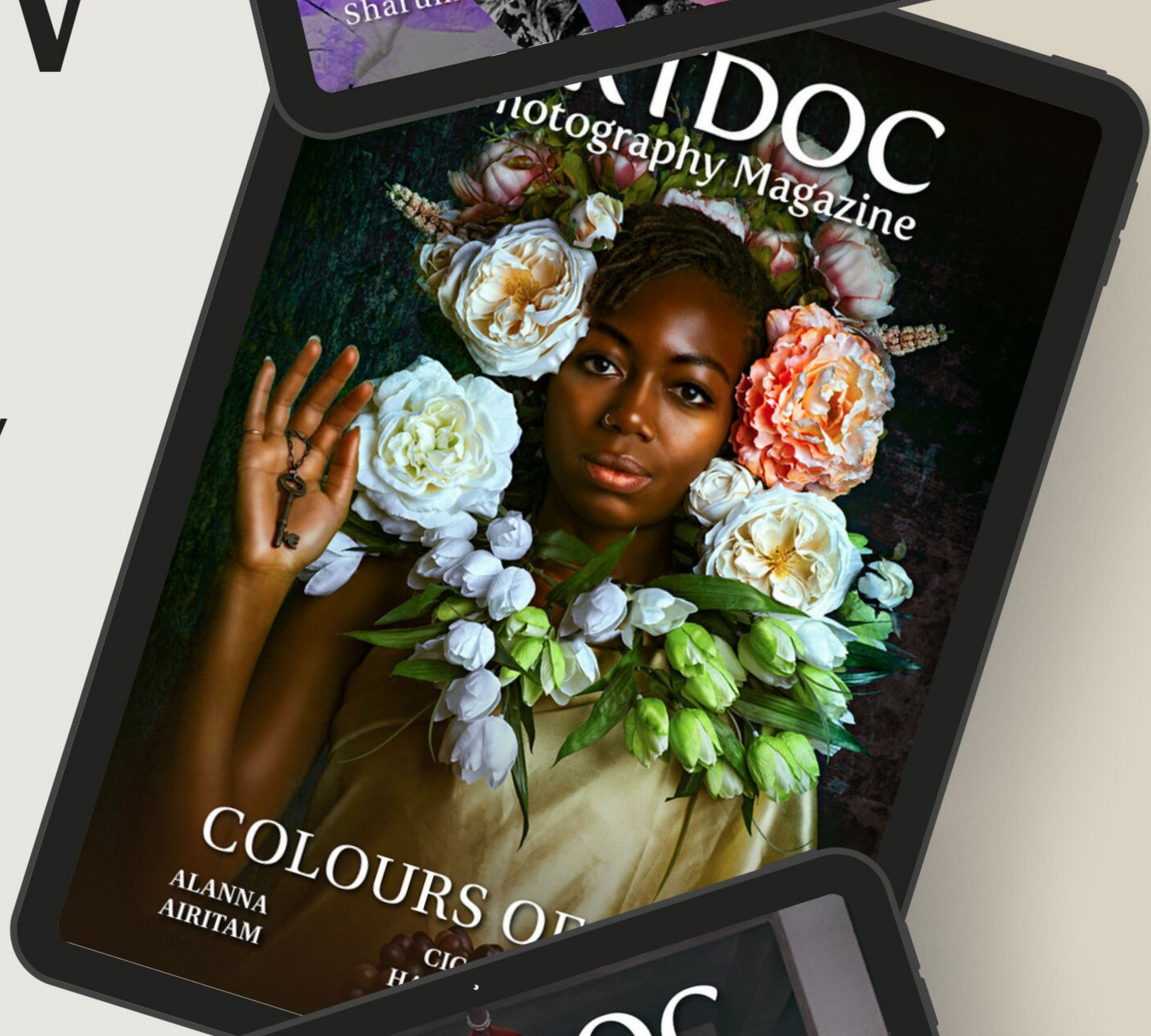
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Back cover photograph © Frank Kunert | Climbing Holidays



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We believe that photography is the most relevant global plastic form of art. Photography is a tool to communicate about the world that surrounds us and our feelings about it. Photography is the visual storytelling medium of our time, and it's deeply pervaded in the veins of our society and culture. Photographers tell stories that matter and can influence thoughts and feelings about ourselves and about our society, whereas the conventional media is continually constricted by political and corporate interests, while visual storytellers are the consciousness of modern society.

The art of photography is not limited to the aesthetics of the images themselves but encompasses the story behind them. Photography is the art that combines reality and vision, feeling and truth, psychological depth, and political awareness.



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